MAJOR AND MINOR.

Merz.—An effort is being made to collect funds for a monument to the late Karl Merz.

Von Bulow.—Von Bulow's last recital in New York did not have a Beethoven number on it.

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Dr. Richter signed a ten years' renewal of his engagement as conductor at the Vienna Opera House, and thereby put a stop to any idea that he would soon visit the United States. Richter is greatly attached to Vienna, where he has a large number of friends and where also he is extremely popular. Moreover, by the extension of the term of his engagement he increases the pension to which he will be entitled from the Austrian Government at the end of so long a period of service.

Miss L. A. Priest, pianist, of 14 East Fifty-third street, formerly vocalist at Trinity and Holy Communion churches of St. Louis, and member of Grace church choir of New York, gave the last of three piano and song recitals on Wednesday evening, April 30, at the residence of Mrs. Alexander McKinstry, 150 West Forty-eighth street, at which she gave five vocal and seven instrumental numbers to a large, refined and delighted audience.

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Tschaikowsky.—The new opera by Tschaikowsky, entitled "The Captain's Daughter," is to be brought out soon in St. Petersburg. This is the composer s eighth opera, none of them specially successful.

Madame Louise Natali, who has lately returned from Paris, where she has been studying with Marchesi, has been engaged by Gustave Hinrichs as prima donna of the American Opera Company, and will appear during the summer in "Lucia," "Il Trovatore," "Faust," "La Traviata," "Oberon," "Lucretia Borgia," "Der Freischutz," "Ermani," and other standard operas. Mme. Natali has since her return been singing with the Theodore Thomas and Damrosch Metropolitan Opera House orchestras with great success.

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MAJOR AND MINOR.

Little Joseph Hoffmann, who is living at Eisenach, practices steadily at his home, composing more or less, but has not played in public since he left this country.

Thomas.—The wedding of Theodore Thomas and Miss Rose Fay took place on the 7th ult., at Ascension church, Chicago. Only a few intimate friends were present.

Deacon Jacob Estey died suddenly of heart disease at his home in Brattleboro, Vt. Mr. Estey was born in Hinsdale, N. H., September, 1814, and therefore died in the seventy-sixth year of his age.

John Church, of Cincinnati, died in Boston on Saturday evening, April 19. Mr. Church was president of the Everett Piano Company, the John Church Company, the Board of Music Trade, and the Cincinnati May Festival Association. He was born about 60 years ago at Little Compton, Rhode Island, where his body was interrred.

Henry Mason, President of the Mason and Hamlin Organ and Piano Company, has been relieved of the sufferings he bore so bravely.

He died at his residence on Commonwealth avenue, Boston, on Thursday, in the fifty-ninth year of his age.

He was the youngest of four sons of the late Dr. Lowell Mason.

A grand concert for the benefit of St. Elizabeth's Hospital, was given at Jacobs' Opera House, Utica, N. Y., on May 15th, ult., under the management of Louis Lombard, director of the Utica Conservatory of Music. The soloists were Madame Pauline L'Allemand, Madame Clara Asher-Lucas, Miss Ida Ellsasser, Miss Mamie Ellsasser, Mr. Fred. Voelker assisted by the Utica Conservatory Students' Orchestra.

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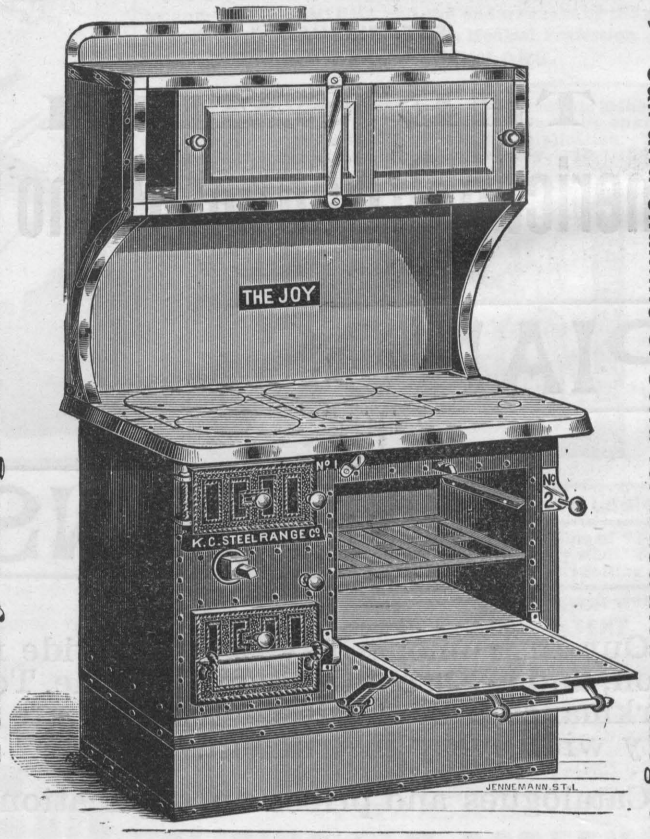

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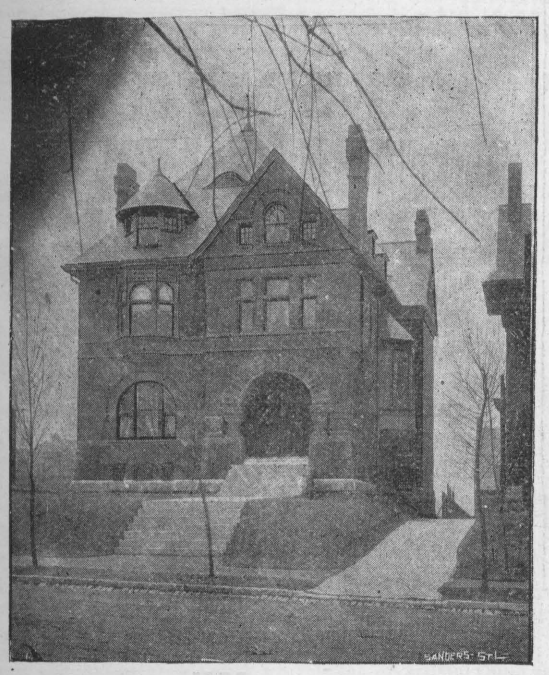
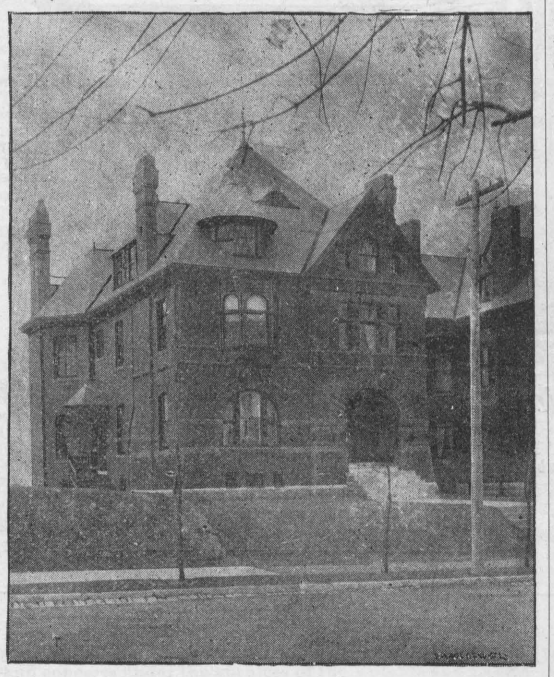


Elevation showing window of staircase.



Elevation from the East.

We have the pleasure of answering the many inquiries we have received in regard to the style, etc., of the staircase in the new residence of Mr. Charles Kunkel by referring them to the above cuts. The tablets, bearing the monogram of the donor on one side and some musical scenes on the other, appear in the center of the balustrade work. The wainscoting on each side of the grand hall running from the door to the staircase is also lined with tablets for which room could not be made in the balustrade. They were split into halves, monogram and subject appearing side by side. In the wainscoting under the staircase porch are inserted the large panels, magnificent pieces of art work. The whole is lit up with a beautiful stained glass window, which appears at the head of the first flight of stairs. See elevation showing staircase.

CITY NOTES.

Wm. M. Jenkins is taking his summer vacation.

H. H. Darby displayed a new organ at Burlington, Ia.

Wm. Rowley, has been engaged as basso of the Third Congregational Church.

George Jarvis, organist, presented the cantate, "God is Love" very successfully at St. Peters church.

Edward Neitzert, basso of the Third Congregational Church was killed by the cable cars near Lafayette Park.

Miss Nellie Strong has left for Europe, visiting Germany. Scotland, Switzerland and Italy. She will return in October,

Louis Conrath has been engaged by the Beethoven Conservatory. Mr. Conrath is a graduate of Liepsig Conservatory and a very efficient and talented teacher.

Wynne —There is a new soprano in town. C. I. Wynne, the popular Olive street music dealer is the happy (not frantic) father of a bouncing baby girl.

Mr. and Mrs. F. W. Humphrey gave a musicale in compliment to the well-known tenor, Fred Specht of New York. Mrs. Cunningham, Messrs. Epstein and Mrs. Sheppard contributed numbers.

Miss Strong's pupils gave a Mendelssohn concert at Memorial Hall on the 13th ult. A very attentive audience listened to numbers which were rendered exceedingly well. Miss Strong is well known as one of our foremost teachers.

August Wm. Hoffman, of the Beethoven Conservatory, was selected by the Harden University, of Mexico, Mo., to act as judge in the contest for a grand piano, which was awarded to the most competent pupil in the music department there.

The T. Bahnsen piano, was the admired of all at the White Hall concert, where it was played upon by Mr. Kroeger. The Bahnsen piano is a beauty in tone—full and rich and is one of the most durable pianos made. It deserves in every way the recognition it has won.

The Beethoven Association gave a grand concert in Exposition Music Hall on the 29th ult., in conjunction with the Orpheus Saenger Bund, the St. Louis Musick Verein and the St. Louis Damen chor This is the first time that the Reed orchestra appeared in public.

The Olympia Quartette composed of Messrs. C. A. Metcalf, 1st tenor, G. H. Bahrenburg, 2nd tenor, G. A. Kissell, 1st bass, H. F. Niedringhaus, 2nd bass, goes to Milwaukee under special engagement to sing at the concert given by the Royal Arcanum National Convention. The world renowned Imperial quartette of Chicago also participates.

Nikisch, the conductor, and Victor Ehling, are old chums. They were in the same class at the Vienna Conservatory, together with Mottle and Paur, all of whom have gained prominence in the musical world. When Nikisch met Ehling in the Southern Hotel rotunda, he threw his arms around him with gladness at sight of his old school friend.

A. G. Halter opened the new organ in St. Joseph's Church, Sunday, the 18th ult. He played: Hallelujah (Messias) Handel; Communion, Batiste; Invocation, Guilmant; Gebet, Wagner; Pilgrim Chorus, Wagner; Organ Finale: Toccata and Fuge, Bach. Many visitors came specially to hear Mr. Halter and were highly impressed with his playing.

Charles C. Bertholdt, teacher of the banjo and mandolin at 2738 Washington Ave., has published some excellent pieces for the banjo. Among them are "Bons-Bons" (a yorke), "Mistletoe Shottische," "Vivid Polka," "Answer Schottische," "Flyaway Reel," etc., all late successes. Guitar and Mandolin players will do well to send for his descriptive catalogue.

The Legion of Honor gave its members and friends an exceptionally fine programme for its annual concert at the Exposition Hall. Among the numbers were:

Duo for two pianos, Midsummer Night's Dream Music, *Mendelssohn*. Grand Fantasie, introducing Nocturne, Overture, Fairy Music, Wedding March, Charles Kunkel and Ernest R. Kroeger. Violin Solo, "Faust Fantasie," *Sarasate*, Mr. George Heerich. Soprano Solo, Waltz Song, "My Darling," *Kroeger*, Miss Adelaide Kalkman. Cornet Solo, Concert Polka, *Liberati*, Signor Alessandro Liberati. Alto Solo, "Lost and Found," *Oduardo Barri*, Miss Louise Aubertin. Cornet Solo, "La Travita Fantasie," *Verdi*, Signor Alessandro Liberati. Duett. "O Come to Me," *Kuchen*, Miss Adelaide Kalkman and Miss Louise Aubertin.

Fräulein Adele Lewing gave a piano recital at Memorial Hall on the 10th ult. PROGRAMME. PART I. Ballade, Opus 20, *Reinicke*. Phantasiestücke, Opus 12, *Schumann*, Des Abends, Aufschwung, Warum?, Grillen, all of Kunkel's Royal Edition. Widmung, *Schumann-Liszt*. Air and Allegretto from "Don Juan," *Mozart*. Sonate Caractéristique, E flat, Opus 81, *Beethoven*. (Les adieux, l'absence et le retour.) PART II. Romance, Opus 44. *Rubinstein*. Scherzo from Serenade, Opus 35, *Jadassohn*. Impromptu, Meditation, "Gruss," (M. S.) *Adele Lewing*. Albumblatt, Opus 28, No. 3, *Grieg*. Frühlingsnacht, *Schumann-Liszt*. Berceuse, (Kunkel's Royal Ed.) *Chopin*. Valse Brillante, Opus 34. No. 1, *Chopin*. Nocturne, Opus 37, No. 2, (Kunkel's Royal Ed.) *Chopin*. Ballade, A flat, Opus 47 (Kunkel's Royal Ed.) *Chopin*. Andante Spianato and Grande Polonaise Brillante, Opus 22, *Chopin*. Fraulein Lewing received the most cordial welcome and played with the highest artistic finish. The Henry F. Miller Piano was used at this concert.

A Grand Concert, for the benefit of the Third Congregational Church Choir Fund, under the auspices of Aug. F. Rosen, Organist, was given at Third Congregational Church, Grand and Page Avenues. The programme was as follows:

PART I. 1, Tenor Solo. Eb Polonaise, Chopin, Louis Conrath. 2, Male Quartette, "Remember now thy Creator," *Rhodes*, Messrs. Stamm, Bradburn, Wiseman and Koss. 3, Tenor Solo, "Lovely Spring," *Coenen*, E. W. Stamm. 4, Violin and Piano Duet, (*a*) "Des Adieux," *A. W. Hoffman*, (*b*) "Mazurka," *Wieniawski*, Messrs. Fred. Victor and Aug. Wm. Hoffmann. 5, Soprano Solo, "Love's Proving," *Lohr*, Mrs. L. A. Peebles. 6, Quartette, "Bella figlia dell'Amore," *Verdi*, Mrs. Peebles and Wiseman, Messrs. Stamm and Wiseman. PART II. 1, Piano Solo, "Faust Valse," *Gounod-Liszt*, Louis Conrath. 2, Alto Solo, "Heaven hath shed a Tear, *Kucken*, Mrs. G. A. Wiseman, Violin Obligato, by Fred. Victor Hoffman. 3. Male Quartette, "In Absence." *Buck*, Messrs. Stamm, Bradburn, Wiseman and Koss. 4. Baritone Solo, "Open thy Lattice," *Grieg*, Geo. A. Wiseman. 5. Violin Solo, "Bird in Tree," *Houser*, Messrs. Fred. Victor and Aug. Wm. Hoffmann. 6. Sextette from Lucia—"What from vengeance yet restrains me," *Donizetti*, Mrs. Peebles and Wiseman, Messrs. Stamm, Bradburn, Wiseman and Koss. Mr. Aug. Wm Hoffmann was accompanist.

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Miss Neally Stevens, a Chicago girl, and one of the most brilliant performers on the piano in the Prairie State, works ten hours a day at her practice when not travelling. She has engagements all over the Northwest, and an income from her music of $1,000 a month. Miss Stevens is a pretty blonde: young, plump, enthusiastic and captivating. She has big dimples in her elbows and little ones at her wrist and knuckles, and at the piano wears soft, white crepe gowns made baby fashion with shoulder sleeves.

Wm. Huber, Jr., Organist, with the assistance of Miss Susie K. Rike, contralto, gave an organ recital at the M. E. church, Hamilton, Ohio.

Mrs. Jeannette M. Thurber, president of the National Conservatory of Music, is in matters of dress as original as Annie Jenness Miller. Her business suit is made of English twill. The skirt is kilted and buttoned round a linen shirt made exactly like a gentleman's. Over this is worn a vest cut high in the neck, with a satin back and breast pockets, and a short two-button cut-away coat completes the smart little outfit. On any other woman this would be mannish, but Mrs. Thurber is one of those strong, earnest, forceful beings, who rises superior to her raiments and surroundings. Like the old masters, she is music mad, and talks and thinks and dreams of nothing else.

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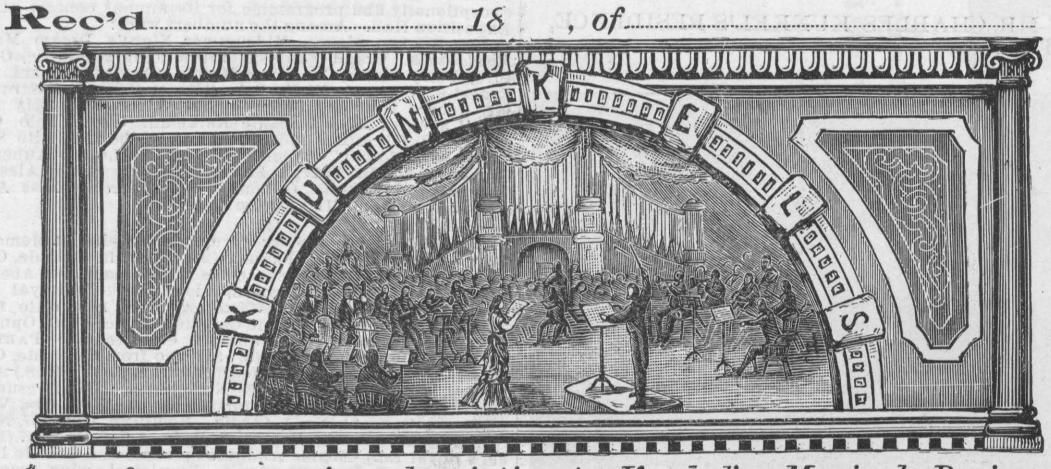

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The Boston Symphony Orchestra, Arthur Nikisch, Conductor, assisted by Mme. Steinbach-Jahns, Dramatic Soprano, late of the Leipzic Stadt Theatre, Mme. Fanny Bloomfield-Zeisler, Pianiste, Mr. Franz Kneizel, Violin, and Mr. Leo Schulz, Violoncello, gave two concerts at Grand Music Hall, on the 9th and 10th ultimo. Programmes follow:

FIRST CONCERT.—Vorspiel, "Die Meistersinger," *Wagner.* Aria from Tannhäuser," *Wagner,* Mme. Steinbach-Jahns. Concerto for Pianoforte and Orchestra, *Litolff,* Mme. Bloomfield-Zeisler. Italian Symphony, *Mendelssohn.* Songs, with Piano: (*a*) "O Lieb," *Liszt;* (*b*) Lullaby, *Brahms;* (*c*) "Die Quelle," *Goldmark;* Mme. Steinbach-Jahns. Symphonic Poem, "Les Préludes," *Liszt.*

SECOND CONCERT.—Overture, "Sakuntala," *Goldmark.* First Movement from Concerto for Violin, *Brahms,* Mr. Kneisel Suite, "Peer Gynt." *Grieg.* Concerto for Violoncello, *Eckert,* Mr. Schulz. Symphony in C minor, No. 5, *Beethoven.*

Arthur Nikisch was the centre to which all eyes were directed, and the ordeal was well stood. The work of the orchestra was perfect. Every detail was worked up, and the result was the height of artistic finish. The soloists were very warmly received. Mme. Fanny Bloomfield-Zeisler renewed her past triumphs here. Her playing was faultless and the audience received her with a warmth of appreciation that is accorded few artists. Altogether, we have had few concerts during the season that afforded greater pleasure to an audience.

SARASATE-D'ALBERT CONCERT.

Pablo de Sarasate, Violinist, and Eugen D'Albert, Pianist assisted by Mme. Bertha Marx. Accompanist, gave a matinee and evening concert at Grand Music Hall, rendering the following programme:

Sonate, op. 53 in C, *L. van Beethoven,* Allegro con brio—Introduzione e Rondo, Herr Eugen D'Albert. Andante and Variations, from Sonata dedicated to Kreutzer, *L. van Beethoven,* Mme. Berthe Marx and Señor Pablo de Sarasate. Solos, (*a*) Berceuse, op. 57, *Fr. Chopin;* (*b*) Barcarolle, A minor, *A. Rubinstein;* (*c*) Valse, "Man lebt nur einmal," *Strauss-Tausig,* Herr Eugen D'Albert. Liebesfee (La Fée d'Amour, Morceau caractéristique, for Violin and Piano), *J. Raff,* Señor Pablo de Sarasate and Mme. Berthe Marx. Solos, (*a*) Norwegian Bridal Procession, op. 19, No. 2, *Ed. Grieg;* (*b*) Tarantella, "Venezia e Napoli," *Liszt;* Herr Eugen D'Albert. Faust Fantasie, *Sarasate,* Señor Pablo de Sarasate.

MATINEE PROGRAMME.—Passacaglia for Organ, C Minor Arranged by Eugen D'Albert, *J. S. Bach,* Herr Eugen D'Albert. Rondeau Brilliant, *F. Schubert,* B minor, for Piano and Violin, Mme. Berthe Marx and Señor Pablo de Sarasate. Solos, (*a*) Nocturne, op. 27, No. 2, (*b*) Valse, op. 48, (*c*) Polonaise, op. 53, *Fr. Chopin,* Herr Eugen D'Albert. Concerto for Violin, *Mendelssohn,* Allegro—Andante—Finale, Allegro Molto, Señor Pablo de Sarasate. Solos, (*a*) Humoreske, op. 6, No. 3, *E. Grieg;* (*b*) Polonaise, No. 2, (*c*) Valse Impromptu, (*d*) Rhapsodie Hongroise. XII, *Fr. Liszt,* Herr Eugen D'Albert. Solos, (*a*) Nocturne (Chopin), (*b*) Habanera, *Sarasate,* (*c*) Valse Vienne, *Liszt-Schubert,* Señor Pablo de Sarasate.

Those fortunate enough to be present can say they never received a more artistic treat in St. Louis than that afforded them by these two incomparable artists. Sarasate's tone was pure and beautiful—his work a revelation of artistic violin playing. D'Albert is a consummate artist—with scarcely any peer in the world. He played without a flaw. The enraptured audience followed him through every passage—stirred with varying emotions awakened by the young and soulful artist. The power to which he arose on occasions was tremendous and aroused the highest enthusiasm in the audience. Mme. Berthe Marx received high praise for her excellent work. The Steinway piano was used.

VON BULOW RECITAL.

Dr. Hans Von Bulow gave his piano recital at Entertainment Hall to an audience that crowded every available space. The stage, the stage balcony, the aisles back to the entrance were packed with an enthusiastic throng. The little doctor proved his judgment still sound when he refused point blank to play in the main hall of the Exposition building. As it was, not a note of the magnificent programme was lost to the thirsty audience. The programme, judiciously selected, was as follows:

Programme.—1. W. A. Mozart, Fantasie and Fugue, C major, (1782.) 2. Beethoven, Sonata quasi Fantasia (Moonlight,) C sharp minor Op. 27, No. 2, (1801.) Adagio sostenuto—Allegretto—Presto agitato. 3. Joachim Raff, Third Suite, E minor, Op. 72, (1853.) Praeludium—Menuett—Toccata—Romanze—Fugue. 4. Beethoven, Sonata appassionata, Op. 57, (1804.) Allegro—Andante con moto—Finale. 5. Fr. Chopin, *a.* Nocturno, Op. 9, No. 3. *b.* Impromptu, Op. 36. *c.* Scherzo, Op. 39. *d.* Berceuse, Op. 57. 6. F. Liszt, *a.* Two Concert Studies, "In the Forest" and "Dance of Hobgobblins." *b,* Hungarian Rhapsody, No. 8.

The doctor was received with enthusiasm. Throughout the programme, his part of interpreter, pure and simple, was sustained. Such precision, such adherance to truth and artistic interpretation were scarcely conceivable. Bulow's intentions are obvious from the start; no straining after effects, no mannerism—but a dispassionate mind accompanies him through all. Not a note however trivial but was given its proper weight while the subtlest beauty was brought to light. The saying that Bulow conducts while at the piano strikes the key note of his work.

In the familiar Moonlight Sonata, the audience followed him with the keenest interest; his playing here was well defined and the contrasts brought out in a true, artistic manner. His treatment of all the numbers brought out in turn, an unsurpassable delicacy of touch and masterly treatment in light and shade. The Knabe piano was used in this concert and did not a little to second the artist.

BEETHOVEN CONSERVATORY.

The annual commencement exercises of the Beethoven Conservatory of Music were held at Memorial Hall, Nineteenth and Lucas place, and were attended by a very large and interested audience. The exercises were opened by Misses Emma Lynds, Anna Whittemann, Carrie Drach and Edna Owen who rendered a quartet for two pianos, a military march from Schubert and ballet music arranged by Gluck, in a most creditable manner. Mrs. Florence Perry Hirsch sang a pretty soprano solo. Miss Mary Augell, only ten years of age, played a piano solo, with second piano and quintet accompaniment. Miss Mamie Sussenthaber's violin solo won her deserved applause. The Misses Mamie Breckenridge, Clyde Rhodes, Mamie Charles, Urilla McDearmon, Bertha Sechler, Masters Carl Toll, Bertram Maginn, Mr. Jessie Cozzens, the well-known tenor, and Miss Bertha Brownlee were very successful in their work and received the hearty approval of the audience.

Mrs. T. H. Fish, Miss Nellie Allen, Miss Mamie A. Charles, Miss Katie E. Wright and Miss Annie Hoffmann, post-graduates, were recipients of elegant gold medals. Diplomas were given to Mr. Charles Huber, Miss Bertha Moore, Miss Clyde Rhodes, Miss Mamie Breckinridge and Miss Georgia Bouillet.

The exercises closed with a dance song for vocal quartet and chorus. Misses Pearl Peck, Josie Singer, Laura Cowen and Urilla McDearmon composed the quartet, and were assisted by a chorus of sixteen voices.

Year after year the Beethoven Conservatory has proven that its reputation as one of the foremost institutions in the country is fully acquired, and this could not certainly be otherwise, with such an array of eminent teachers at its head. Applications are received from all sections and the coming season promises to be one of the most successful in the history of the Conservatory.

CHORAL SOCIETY.

The tenth anniversary concert of the St. Louis Choral Society given at Exposition Music Hall on the 6th ult., was a pronounced success. The programme was: Part First. 1. Overture, "Fingal's Cave," *Mendelssohn.* Orchestra. 2. Aria, "I have lost my Eurydice," *Gluck.* Mrs McCandless and Orchestra. 3. Serenade, *R. Fuchs,* (*a*) Andante, (*b*) Tempo de Merinetto, (*c*) Adagio, (*d*) Finale Alle-Vivace, String Orchestra. 4. Salutation Angelique, *Guonod,* For soprano, piano, cello and organ, Mrs Georgie Lee Cunningham. 5. Prayer and Finale, From 1st act of Lohengrin, Mrs. Cunningham, Mrs. McCandless, Messrs. Kinzie Weld and Porteous, Chorus and Orchestra. Part Second. Dettengen "Te Deum," *Handel.*

ANTON CONCERTS.

Mr. P. G. Anton, assisted by Mr. A. Waldauer, gave two grand concerts under the auspices of the Knights and Ladies of Honor at Grand Music Hall on the 20th ult. Miss Eugenie Dussuchal and P. G. Anton, Jr., were soloists and A. I. Epstein accompanist. The orchestra numbered fifty-five picked musicians, the programme was as follows:

1. March "Des Flambeaux" *Anton,* By the Orchestra, 2. Symphony, No. 1, *Anton,* On the history of Poland. (*a*) Large—In Memoriam Kosciusko. (*b*) Minuet—Danse de Nobles. (*c*) Finale—Souvenir de Pologna, introducing Poland's National Hymn. 3. Alto Solo—"My Treasure" *Anton,* Eugenie Dussuchal. 4. Minuet of Symphony No. 2, in F, *Anton,* By the Orchestra. 5. Violincello Solo, "Serenade" *Anton,* P. G. Anton, Jr. 6. Gallop, *Anton,* By the Orchestra.

The concerts were a fine artistic success. Mr. Anton's works are of a high order and display a profound knowledge of harmony and orchestration. Mr. Anton has done a great deal for musical culture in this city and some of our best local musicians can point with pride to him as their preceptor. Mr. Anton was ably assisted by Miss Dussuchal and Messrs. Waldauer, Anton, Jr., and Epstein.

NEALLY STEVENS' RECITAL.

Neally Stevens, pianist, assisted by Mrs. Mayo-Rhodes, soprano, gave a recital at Memorial Hall, April 29th. The following programme was rendered:

Toccata and Fugue, D Minor, *Bach-Taussig.* Sonata, Op. 31, No. 3, *Beethoven,* Allegro, Scherzo, Minuetto, Presto, Miss Neally Stevens. Sognai, Soprano Solo, *Schira,* Mrs. Mayo-Rhodes. Étude—Waltz—Nocturne, *Chopin;* Caprice Espagnol, *Moszkowski,* (Dedicated to Miss Stevens.); Staccatella, *Sternberg;* Improvisation—On Kirchner's Album Leaf, *Ad. M. Foerster;* Gondellied, *Mendelssohn;* By the Brookside, *Rubinstein;* Valse Caprice, *Rubinstein,* Miss Neally Stevens. Soprano Solo, (*a*) Fisher Maiden, *Meyerbeer,* (*b*) Bliss Forever Past, *Balfe,* Mrs. Mayo-Rhodes. Hexentanz. *MacDowell;* Nocturne, *Liszt;* Transcription, *Liszt;* Miss Neally Stevens. This programme gave Miss Stevens an opportunity to display her versatility in piano playing, and her success was the highest. Mrs. Mayo-Rhodes captivated the audience as usual with her charming renditions. The Miller Piano was used.

WHITE HALL CONCERT.

E. R. Kroeger, assisted by Miss L. Gertrude Carson gave a piano recital at Union Hall, White Hall, Ills., with the following programme:

1. (*a*) Theme and Variations, *Beethoven,* (*b*) Nocturne in F Major, *Schumann,* (*c*) Rondo Cappricioso, *Mendelssohn.* 2. Vocal Solo, Thou'rt Like Unto a Flower, *Rubinstein,* Encore, Going to Market, *Diehl,* Miss L. G. Carson. 3, (*a*) La Fileuse, Spinning Song, *Raff,* (*b*) Serenade, *Kroeger,* (*c*) Gems of Scotland, *Rive King.* 4. Piano Duett, Suite de Valses, *Kroeger,* E. R. Kroeger and Miss L. G. Carson. 5. Vocal Solo, Within a Mile of Edinboro', *Scotch,* Miss L. G. Carson. 6, (*a*) Last Hope, *Gottschalk,* (*b*) Study in E Major, *Chopin,* (*c*) Rhapsodie Hongroise, No. 14, *Liszt.*

Miss Carson received well-deserved praise for the very capable rendition of her numbers and Mr. Kroeger afforded the delighted audience an artistic treat. The T. Bahnsen piano used is making rapid strides into public favor. It is manufactured by T. Bahnsen, of St. Louis.

IMPORTANT DOCUMENTS.

An incontestable verdict from undisputed authorities. Letters from Signor Francesco Tamagno, the greatest living tenor, and Luigi Arditi, the world renowned musical conductor. (Translated from the Italian.)

Feb. 19, 1890.

Gentlemen: It affords me great pleasure to tender my sincerest appreciation for the magnificent STECK Piano you so kindly sent me, at my request, for use during my engagement in your city.

The Steck Piano surely combines all the essential qualities of a really perfect piano—immense power with exquisite sweetness,

I do not hesitate to recommend them very strongly to professional and amateur singers, for they aid the human voice to a wonderful degree.

Wishing you the success the STECK so richly deserves, I am, believe me,

Very truly yours,
FRANCESCO TAMAGNO.

Feb. 19, 1890.

Gentlemen: The beautiful STECK Upright Piano you so kindly sent me for use during my sojourn in San Francisco is, without doubt, the finest-toned piano I have ever had the pleasure of playing on, and, without fear of contradiction, the STECK RANKS HIGHER THAN ALL OTHER INSTRUMENTS NOW MANUFACTURED.

LUIGI ARDITI.

EMILE ZOCH.

Our going to press at the time of Mr. Zoch's piano recital here, prevented an extended notice of the same. Mr. Zoch has created a most favorable impression throughout the country. Everywhere he played, he received very flattering press notices, and his renditions here were of the very highest order.

The following works have been accepted by the examining committee and will be played at the next meeting of the Music Teachers' National Association, in Detroit: "Quintette in F-sharp Minor," by Ernest R. Kroeger, St. Louis, Mo.; "Symphonic Scherzo," by Johann H. Beck, Cleveland, Ohio; "Concerto for Piano and Orchestra," first movement, (composer's name not received by the secretary); "Reverie Pastorale for Flute and Piano," by Carl Busch, Kansas City, Mo.; "Serenade and Intermezzo for Orchestra," by Henry Schoenfield, Chicago; "Suite for Strings," by Henry Schoenfield Chicago.

EUGEN D'ALBERT TO WILLIAM KNABE & CO.

(Translated from the German.)

During my sojourn here I had frequent opportunities to make myself acquainted with the Knabe pianos, and from fullest conviction I declare them to be the best instruments of America. Should I return here for artistic purposes—which may be the case very soon—I shall most certainly use the pianos of this celebrated make. I give this testimonial with pleasure, voluntarily, and entirely unsolicited by the house of Knabe. EUGEN D'ALBERT.

New York, May 16, 1890.

Quail on toast at Milford's.

TO COMPOSERS.

An Important Decision in a Copyright Suit.

A suit in the Circuit Court of the United States for the District of Indiana was recently commenced by Oliver Ditson Company of Boston in the name of the widow and daughter of Stephen C. Foster against the Echo Music Company of Lafayette, Ind., represented by John F. Kinsey and Joseph F. Pauley, to stop the publication and sale by the Echo Music Company of a pianoforte arrangement of the melody of the popular song of "Old Folks at Home" (Suwanee River)

A permanent injunction in favor of the plaintiffs, to prevent the defendants from publishing and selling said publication has been issued.

Melodies of which the publishers hold the copyright can not be used by any one else in any shape. The case above is an example. No matter how tempting it may be to have one's own arrangement of these old time and popular melodies, they must be let severely alone—when held in copyright by the publishers—otherwise the result will be heavy damages for the publishers.

We call the attention of our readers to the book binding establishment of Frank Hillig whose card may be found in another column. This firm makes a specialty of binding sheet music and music books at the very lowest rates, and guarantees satisfactory work.

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(AT TWILIGHT)

REVERIE. Carl Bohm. Op. 323.

Moderato ed espressivo. ♩ = 84.

p *dolce.* *mf* *rit.* *a tempo.* *rit.*

Ped.

Copyright Kunkel Bros. 1890.

a tempo.

mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

agitato.

Ped. ✲ Ped. ✲ Ped. Ped.

leggiero.

f

Ped. Ped.

a tempo.

rit.

mf

Ped. Ped. ✲ Ped. Ped. Ped. Ped.

a tempo.

rit.

p

✲ Ped. Ped. Ped. Ped. Ped. Ped. ✲

dolce.

Ped. Ped. Ped. Ped. ✲

cres.

1.

2.

f

p

8

rit.

a tempo.

dolce.

Ped.

dolce.

mf

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

rit.

a tempo.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

f

p

pp

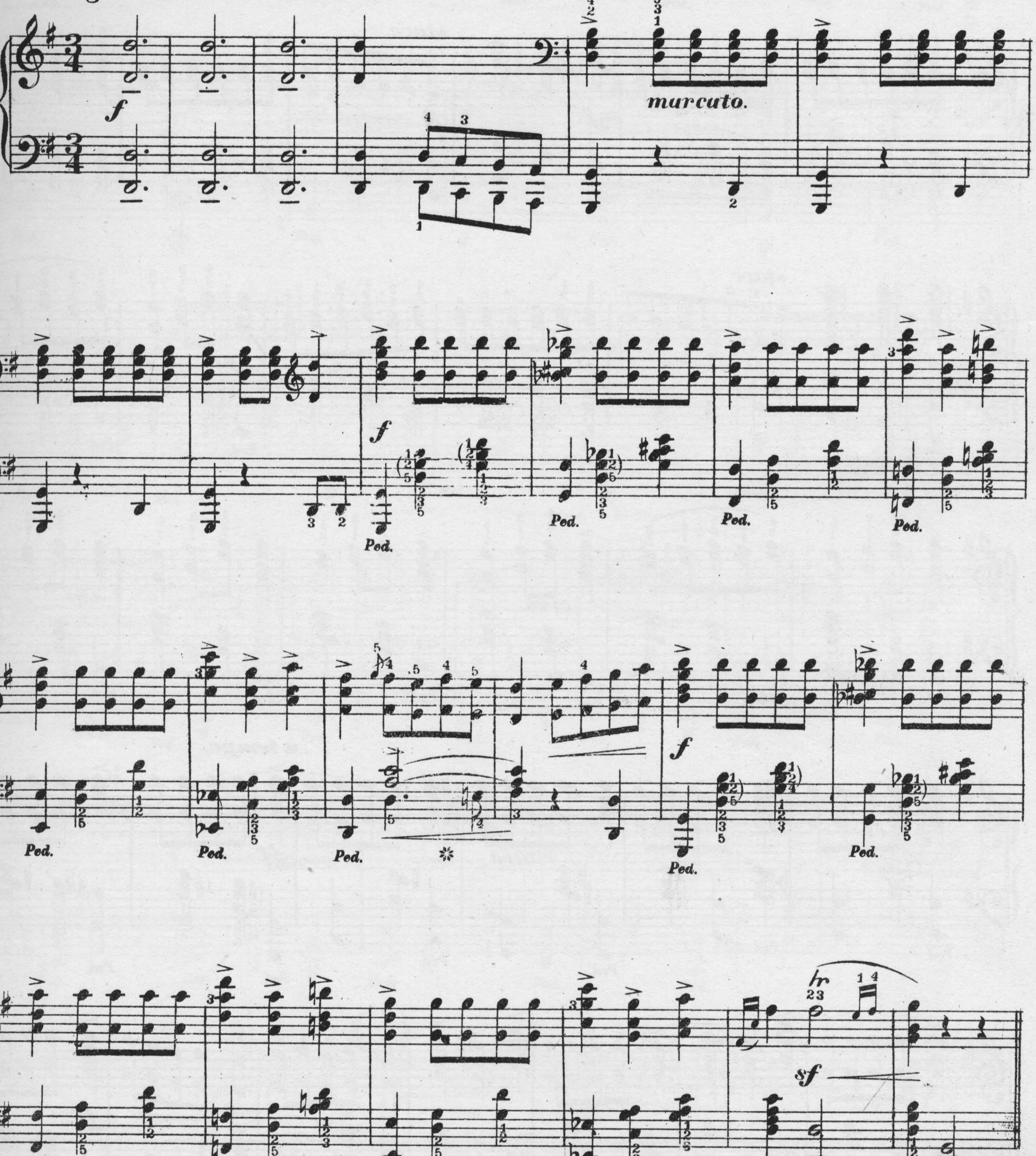
8

Ped.

SPANISH DANCE.

M. Moszkowski Op. 21. Nº 1.

Allegro moderato. 𝅗𝅥. = 84.



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stacc. *stacc.*

mf *p* *mf* *p*

stacc.

mf *p*

stacc.

mf *p* *p* *pp*

Ped. *Ped.*

cres.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

a tempo.

ritard. *ff*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

ff

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

sf

pp

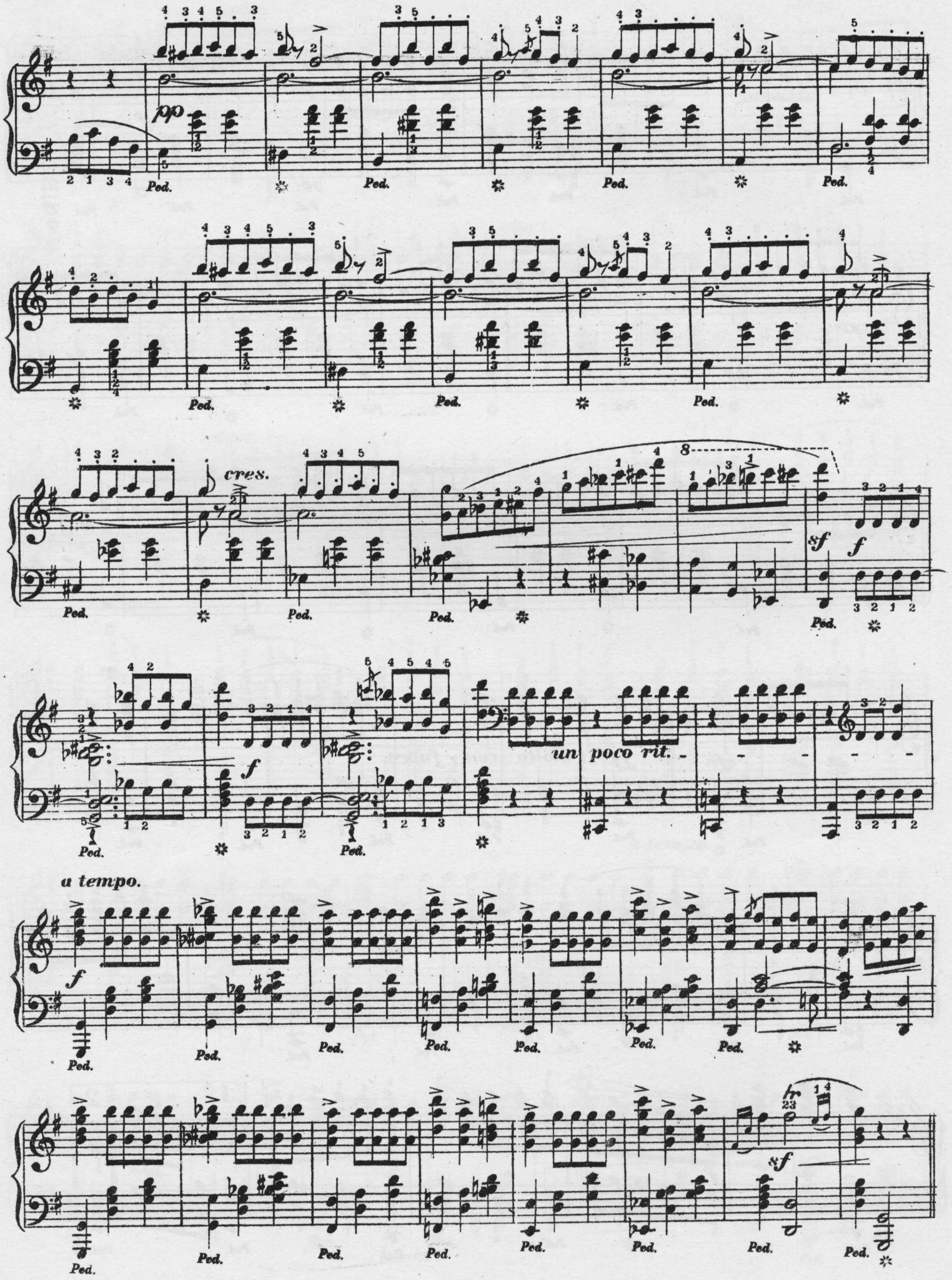
sfz.

ff molto con fuoco.

f

1. 2.

Ped.


pp
Ped.
cres.
sf
f
un poco rit.
a tempo.

stacc. stacc. stacc.

mf p mf p mf p

p pp cres.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

ritard.

a tempo.

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff sf

THE ORGAN MAN.

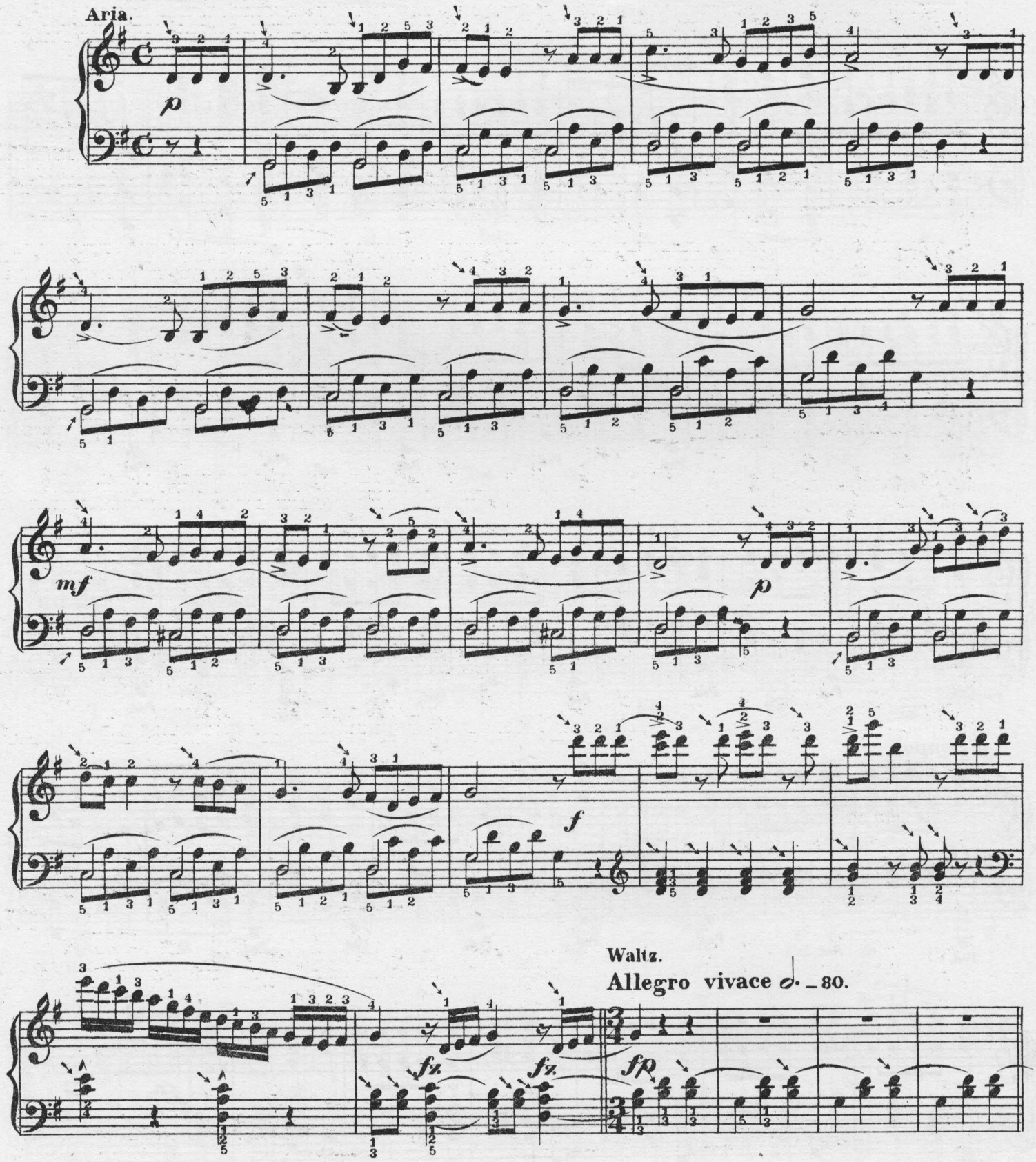
ARIA and WALTZ.

Notes marked with an ↘ must be struck from the wrist.

Theodor Oesten Op. 65. Nº 1.

Moderato. ♩ = 92.

Aria.



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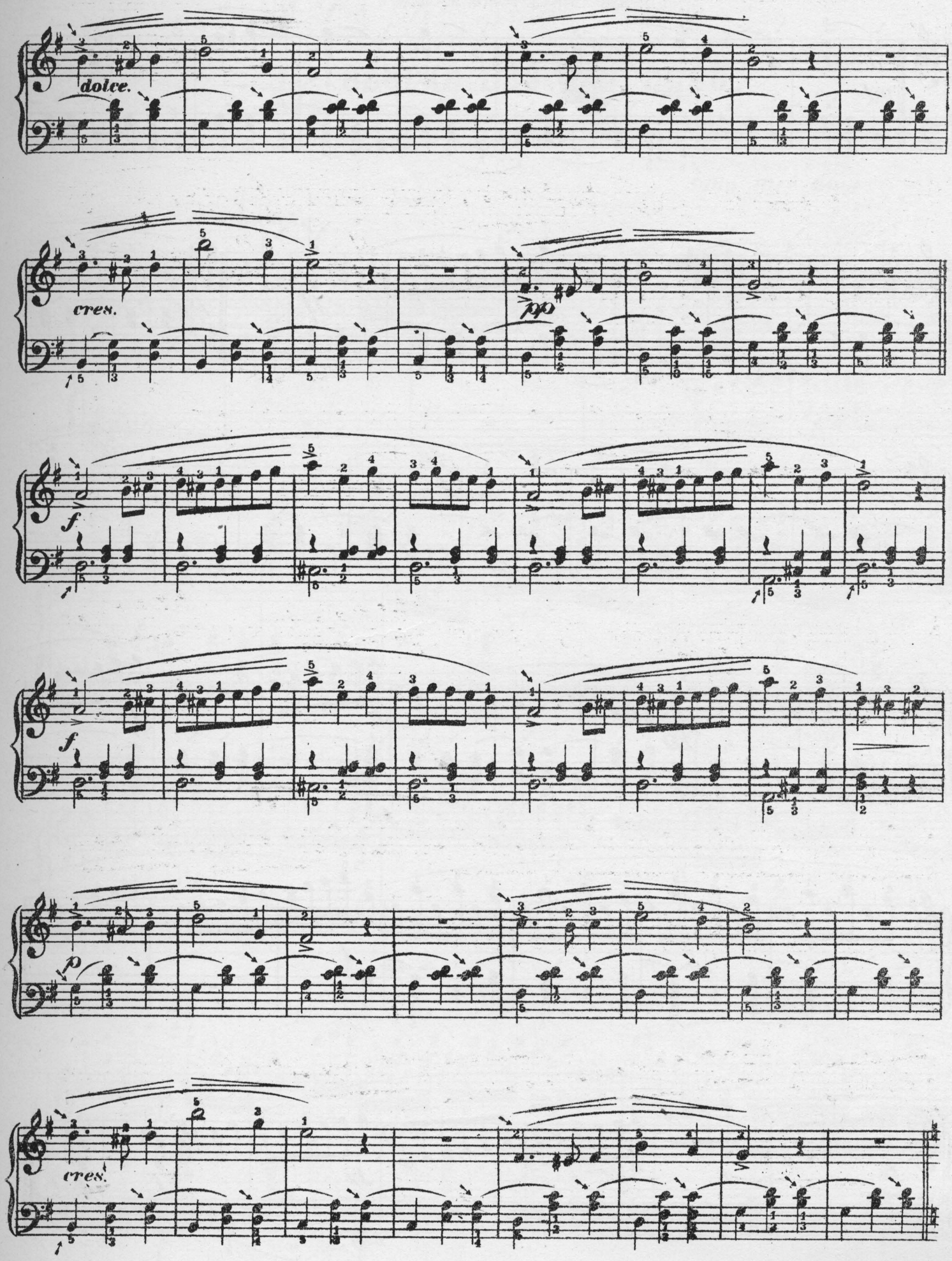
dolce.
cres.
pp
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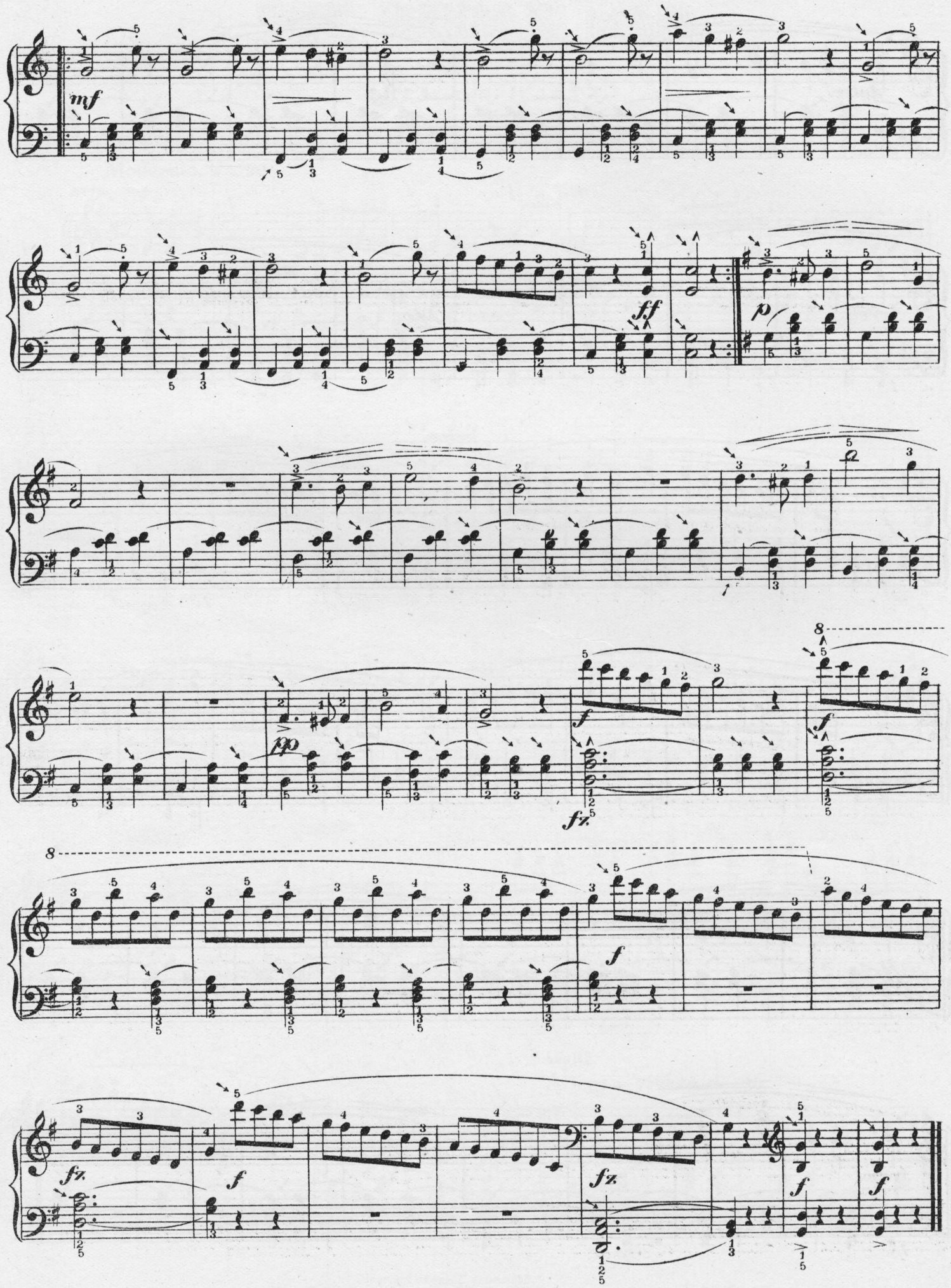
cres.


mf
ff
p
pp
f
fz
8

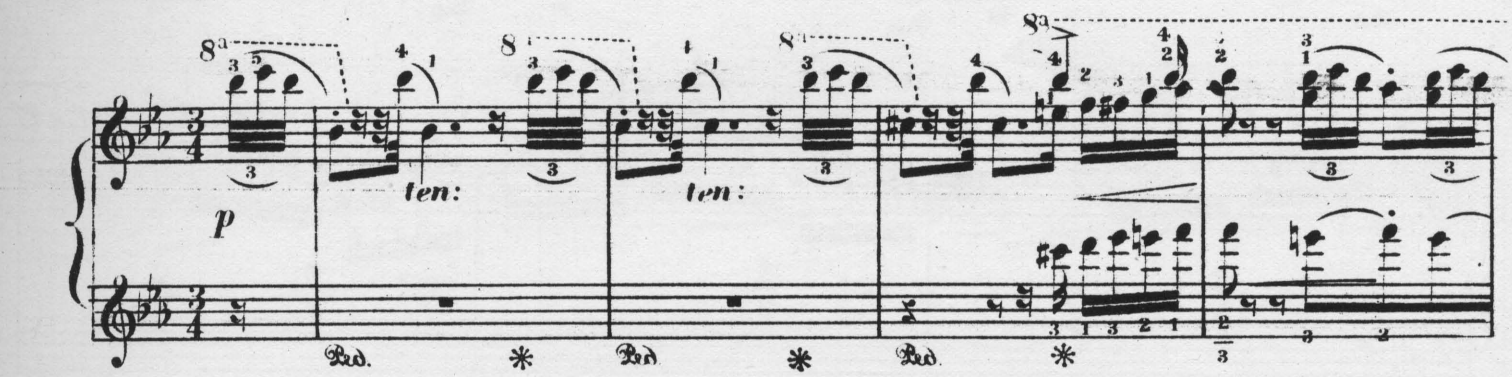
To Mrs. John Underner.

Mazurka des Graces.

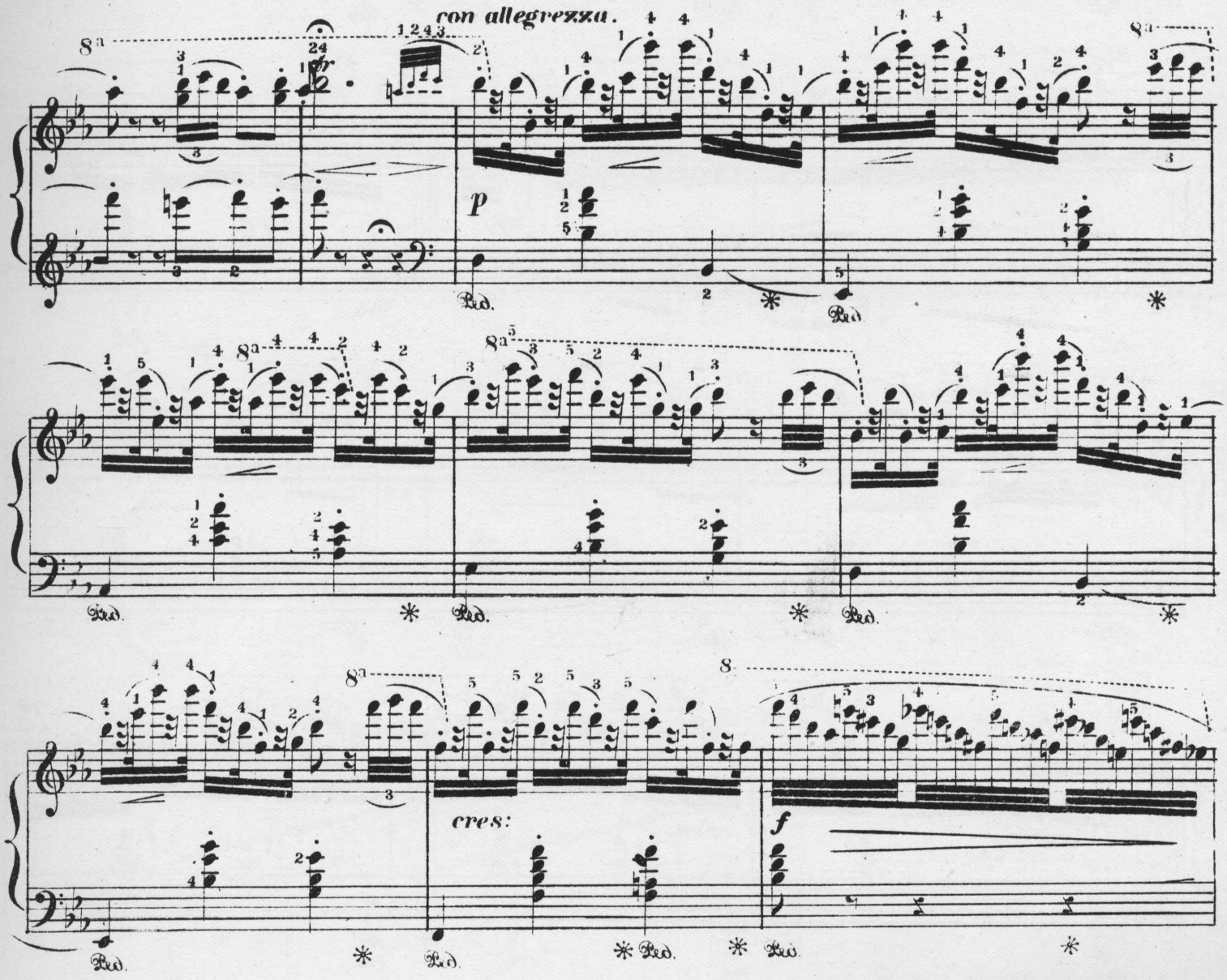
CAPRICE.

Julia Rivé-King.

Tempo di Mazurka.



con allegrezza.



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8a

p

Ped. * Ped. * Ped. *

8a

cres:

Ped. * Ped. * Ped. *

8a

mf

Ped. * 8a Ped. *

8a 8a 8a

Ped. * Ped. * Ped. *

8a

cres:

Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. *

8a 8a

Ped. * Ped. * Ped.

cres:

* 8a

Ped. * Ped. * Ped. * Ped. *

sf sf

Ped. * Ped. * Ped.

8a

tr tr

1 2 4 3

3 5 2 4

sf

f ff

Ped. *

8a

p

Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. *

8

cres:

f

p

Ped. * Ped. * Ped. * Ped. *

8a

Ped. * Ped. * Ped. *

8a

cres:

Ped. * Ped. * Ped. *

con anima.

Cantabile.

rapido.

cres:

cres:

con gusto.

Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. *

8a

p cres:

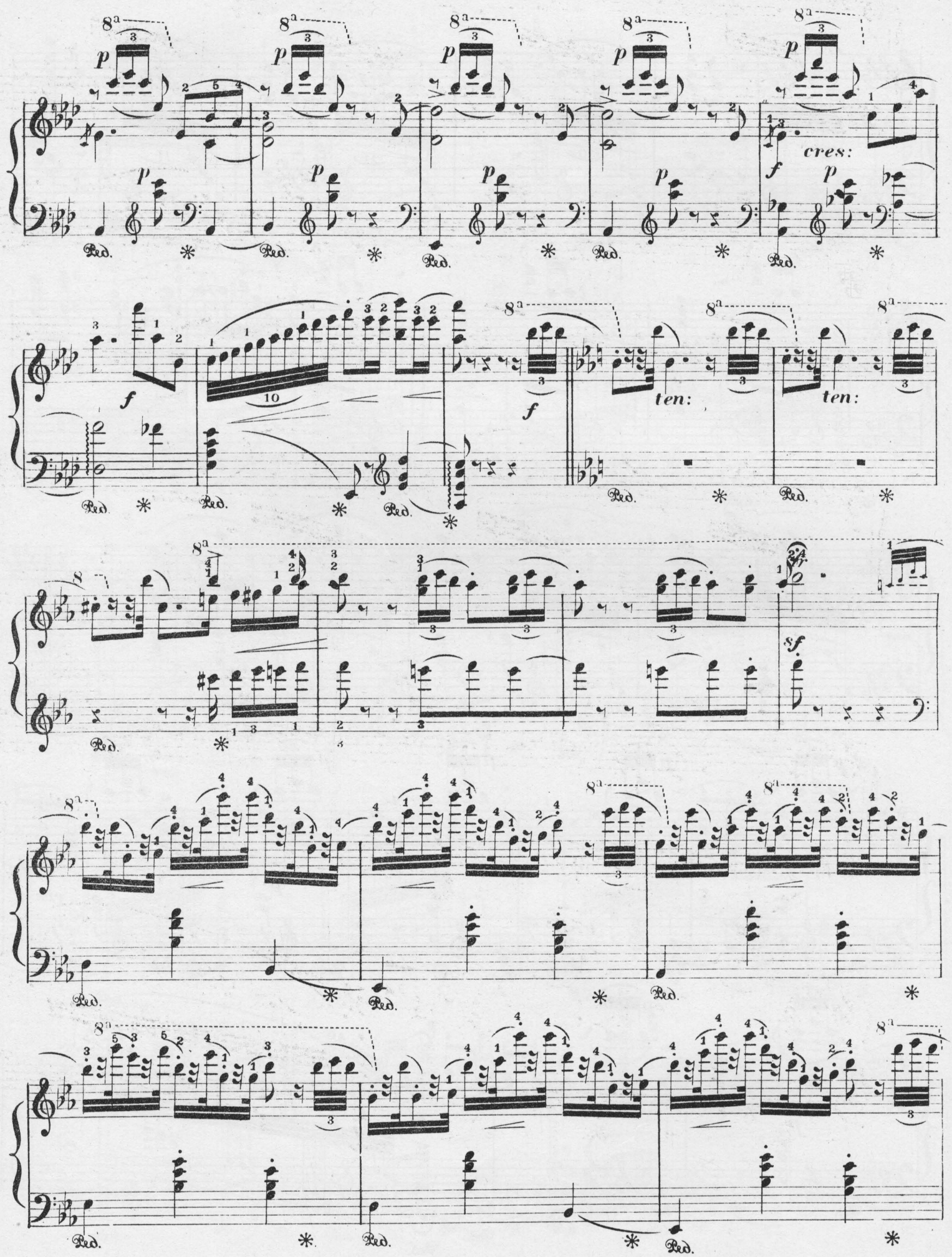
Ped. * Ped. * Ped. * Ped. * Ped. *

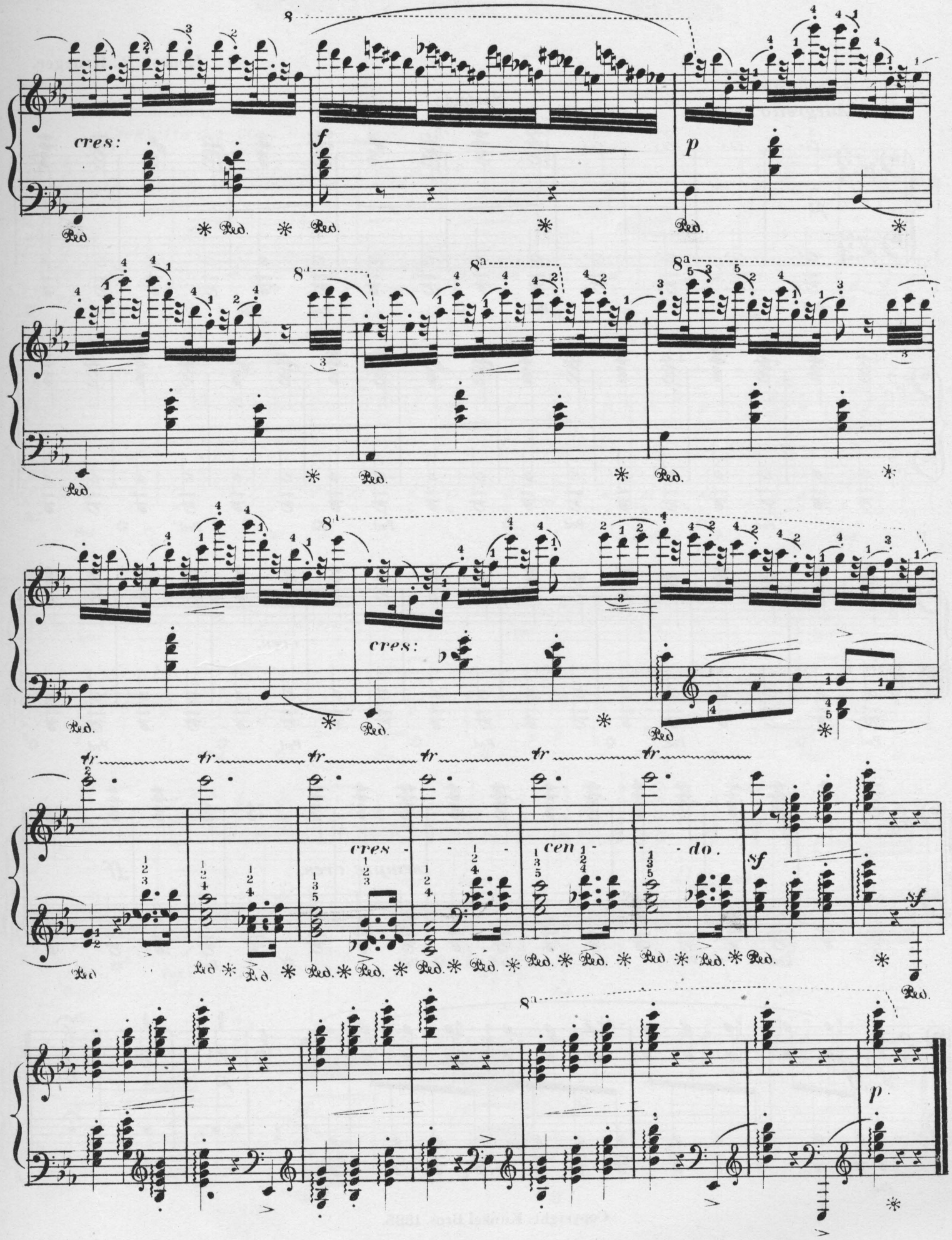
8a

p

sf rapido.

Ped. * Ped. * Ped. * Ped. *


cres:
ten:
ten:


cres:
f
p
cres:
cres - - cen - - do.
sf
sf
p

SUITE DE VALSES.

Ernest R. Kroeger.

Introduction.

Allegretto 𝅗𝅥. = 80.

Secondo.

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

cres.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

sempre cres. *ff*

sf *ff*

Ped. ✲

p

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SUITE DE VALSES.

Ernest R. Kroeger.

Introduction.
Allegretto ♩. = 80.

Primo.

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

cres.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

sempre cres. *ff* *sf* *ff*

Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

ff *ff* *ff* *p*

Tempo di Valse.

Secondo.

pp

Ped. ✲

Ped. ✲

mf

Ped. ✲

f

Ped. ✲

f

sf

sf mf

p

Ped. ✲

sf *f*

Ped. ✲

sf *mf*

p

Ped. ✲

sf *mf*

f

rall:

Ped. ✲ Ped. ✲

Tempo di Valse.

Primo.

pp

or

p

or

or

mf

cres.

cen.

do.

f

f

sf mf

p

sfmf

f

sfmf

p

sfmf

f

f

prall.

a tempo.

Secondo.

pp

Ped. ✲ Ped. ✲

mf

Ped. ✲

f *f*

Ped. ✲ *sf*

p

mf

cres.

a tempo.

Primo.

pp

or

Ped. ✲

p

Ped. ✲

mf

Ped. ✲

cres.

f

Ped.

Cantabile.

f

or

p

mf

cres.

Secondo.

mf *p* *f* *p* *rit.* *Cantando.* *p* *mf* *cres.* *f*

1. 2.

Ped. Ped. Ped. Ped.

Con brio.

8

Primo.

f *scherzando.*

p

Ped. ✲

8

f

1. 2.

rit.

Ped. ✲

Cuntabile

p

8

mf

8

cres.

8

f

Ped. ✲ Ped. ✲

Secondo.

p

f

Ped. Ped. Ped. Ped. ✲

f

Ped. Ped. Ped. Ped. ✲

p

cres.

p 1 2 3 4 5 6 7 8

Primo.

p

f

Ped. Ped. Ped. Ped. ✲

f

Ped. Ped. Ped. Ped. ✲

cres.

f

mf

p

8va

1 2 3 4 5 *cres* 6 7 8

mf

cen 9 10 11 *do* 12 13 14 15 16

Ped. Ped. Ped.

ff

Ped.

p *pp*

Ped.

Ped.

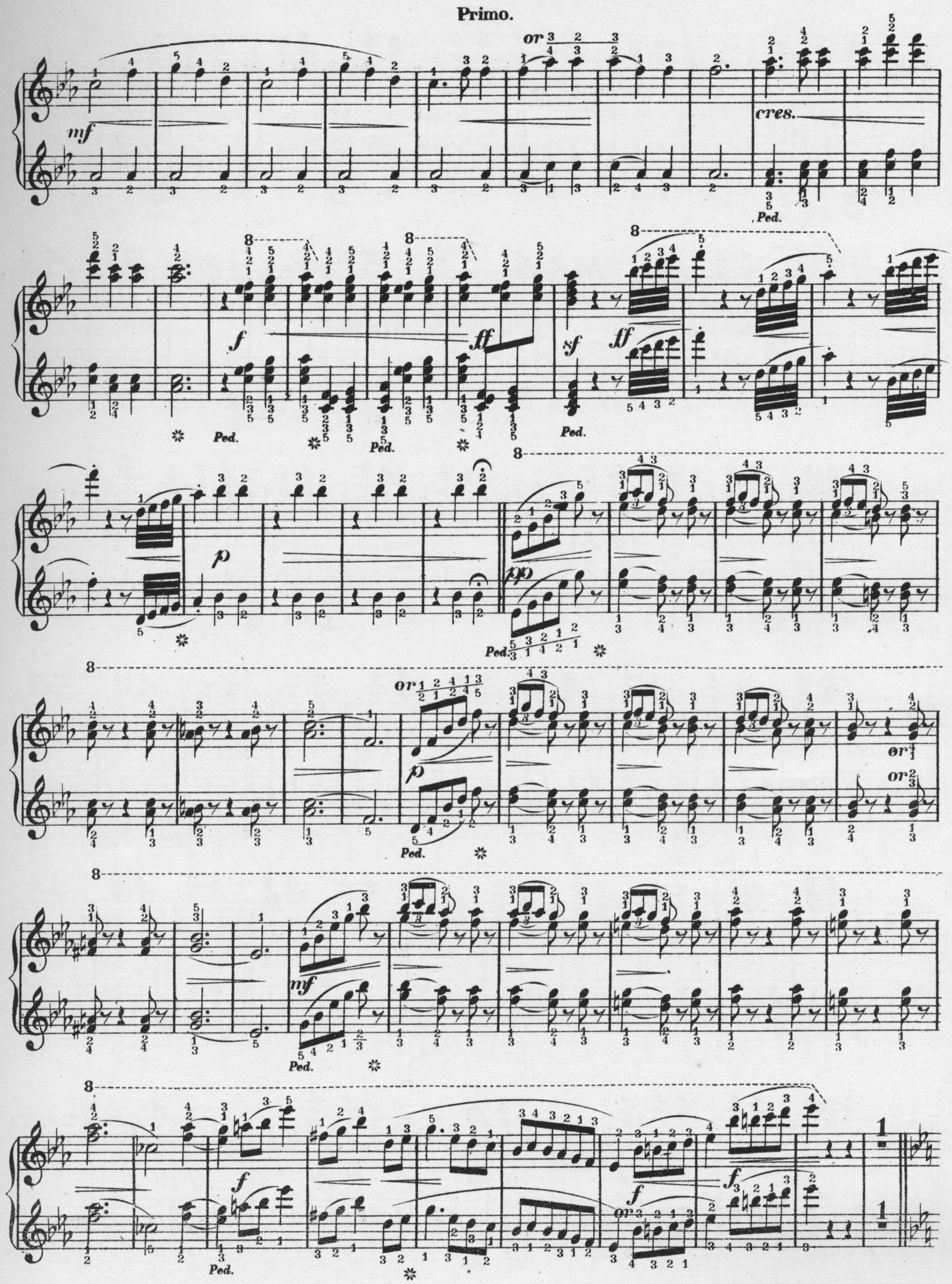
mf

Ped.

f *f* *sf*

Ped.

Primo.



sf mf p sf f Ped.

sfmf p Ped.

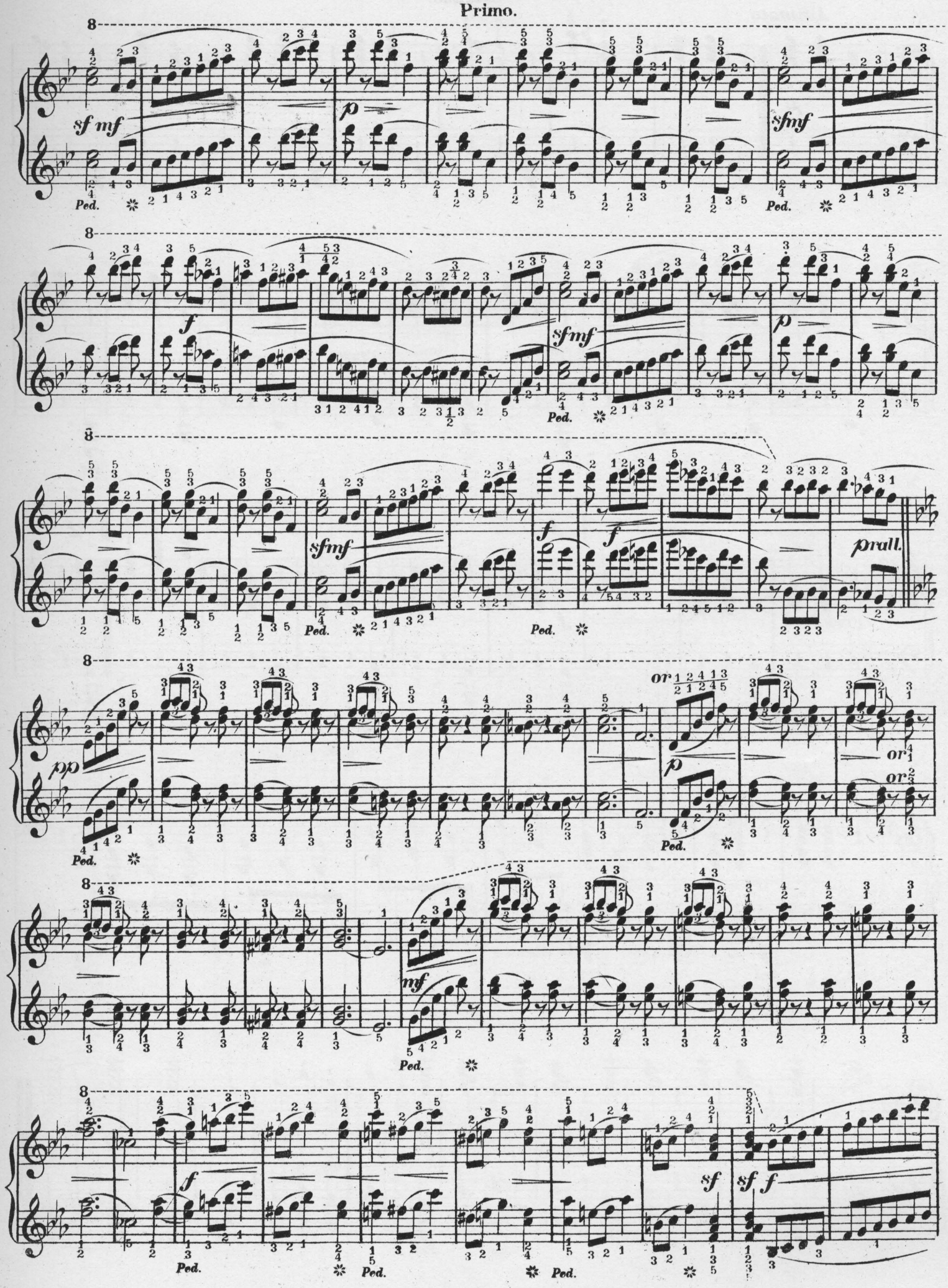
sf f f Ped.

ppp Ped.

mf Ped.

f sf sf sf sf sf sf f Ped. Ped. Ped.

Primo.



Secondo.

Animato.

p

cres.

Ped.

cres.

1.

f

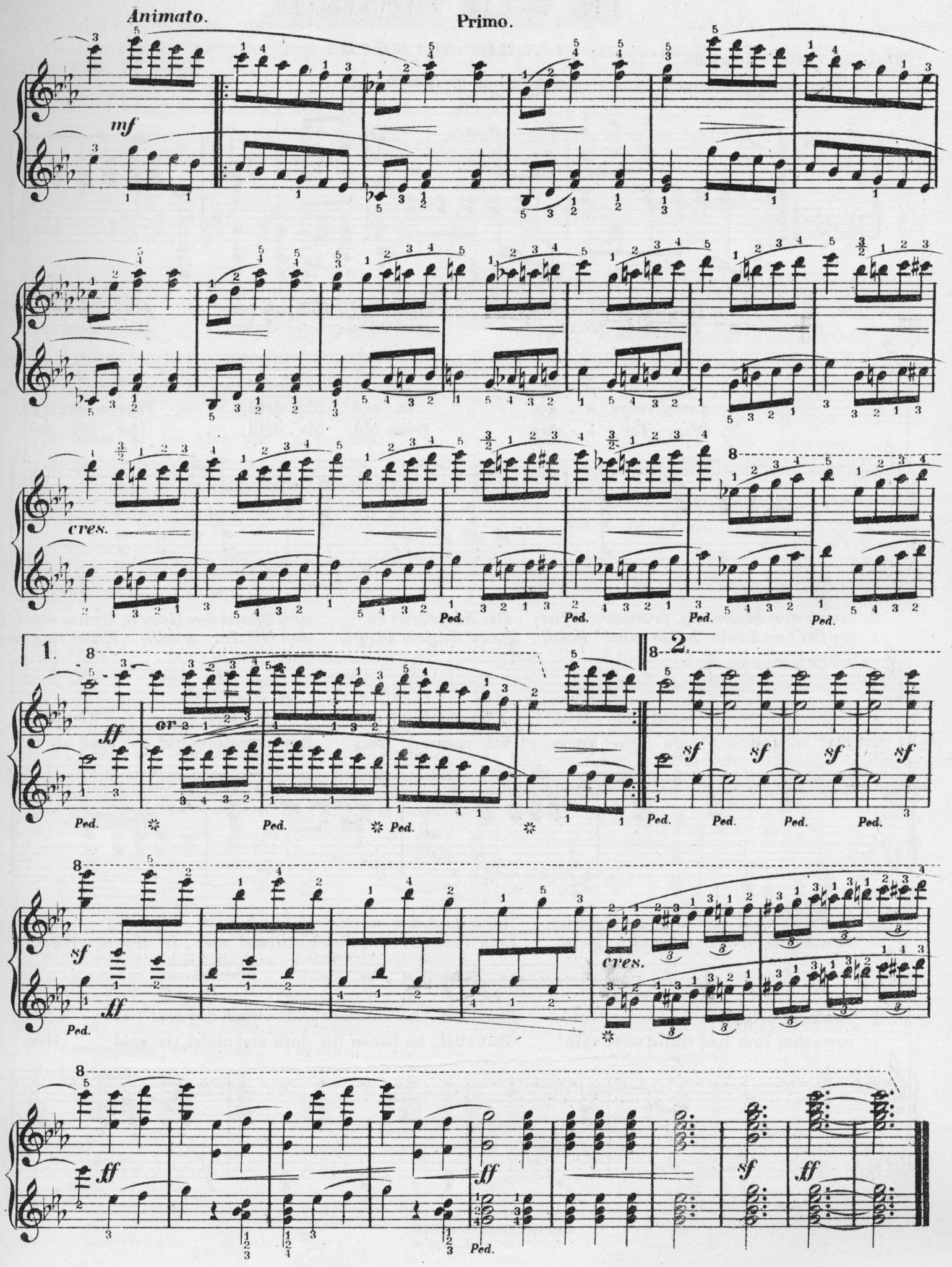
2.

Ped. Ped. Ped. Ped. ✲ Ped. Ped. ✲ Ped.

Ped. Ped. Ped. Ped. *ff* ✲

sf *ff* *ff* *sf* *fff*

Ped.


Animato.
Primo.
mf
cres.
Ped.
1.
2.
ff
or
sf
cres.

IN OLD MADRID.

(IN ALT=MADRID.)

Words by Clifton Bingham. Music by H. Trotére.

Tempo di Bolero ♩=104 Translation by H. Hartmann.

f *ff* *p*

Ped. Ped. Ped.

2. *Von Alt=Ma_drid, un_end_lich fern Für Spanien*
1. *In Alt=Ma_drid gar man_ches Jahr Die Lau_te*

1. Long years a_go, in old Ma_drid, Where soft_ly
2. Far, far a_way from old Ma_drid, Her lov_er

2. *starb der Mann auf fremder Flur; Die Maid trat in den Dienst des Herrn; Drum eitel*
1. *seufzt' von Liebe heiss und hold; Zwei Augen birgt das Git_ter zwar; Zwei Augen*

1. sighs of love the light gui_tar, Two sparkling eyes a lat_tice hid, Two eyes as
2. fell, long years a_go for Spain, A convent veil those sweet eyes hid, And all the

2. *war; was sich die Lie_be schwur. Es heisst, das noch nach Sonnenun_ter_gang Die*
1. *träumerisch wie Sternen_gold. Auf's Fenstersims sich stützet zar_te Hand, Wenn*

1. dark_ly bright as love's own star! There on the casement ledge when day was o'er A
2. vows that love had sigh'd were vain! But still, be tween the dusk and night, 'tis said, Her

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2. *Mäd_chen_hand am Söl_ler ruht, Ein sanftes E_cho von dem Lie_bes_sang Schweb*
1. *leicht_beschwingt der Tag entrinnt, Ein Antlitz schaut, wenn von des Flusses Strand Das*

rall.

1. ti_ny hand was light_ly laid, A face look'd out as from the riv_er shore, There
2. white hand opes the lat_tice wide The faint sweet ech_o of that ser_e_nade Floats

2. *zitternd ü_ber ne_ble Fluth..... Noch des Liebsten Lied sie lauscht*
1. *Ständchen lockt und schaut und sinnt..... Wenn des Liebsten fro_her Sang*

a tempo.

1. stole a ten_der ser_e_nade!..... Rang the lov_er's hap_py song,
2. weird_ly o'er the mis_ty tide!..... Still she lists her lov_er's song,

a tempo.

colla voce.

Ped. Ped.

2. *Und er singt am Strande dort. Der brei_ _te Strom doch zwischen rauscht, Er*
1. *Hal_ _let leis von Strand zu Strand. Das Meer dazwischen, ach schon lang Es*

1. Light and low from shore to shore But ah! the riv_er flow'd a_long, Be_
2. Still he sings up_on the shore Tho' flows a stream than all more strong Be_

Ped. Ped. Ped. Ped.

2. *rauschet im_mer_ fort.*
1. *trennet Hand von Hand.*

f

1. tween them ev_ _er_ _more
2. tween them ev_ _er_ _more

f

rall.

Ped. Ped.

Komm, mein Lieb, die Sterne scheinen, Zei - ten ja - gen, Darfst nicht fragen. Komm', die Herzen

Con tenerezza.

Come, my love, the stars are shining Time is fly - ing, Love is sigh - ing, Come, for thee a

a tempo.

zu ver - ei - nen: Hier al - lein ich war - te Dein 1. *Dein* 2. *O komm mein*

heart is pin - ing Here a - lone I wait for thee! thee, a - lone I

a tempo. *a tempo.*

Lieb, Ich war - te Dein, mein Lieb, Ich war - te Dein; O komm mein Lieb Ich warte

wait, I wait for thee, my love, I wait for thee, O come my love, I wait for

cres. *f*

Dein; O komm mein Lieb, Ich war - te Dein.

dim.

thee I wait for thee my love for thee!

r. h.

colla voce. *l. h.* *dim. p* *e l. h.* *pp* *rall.* *ppp*

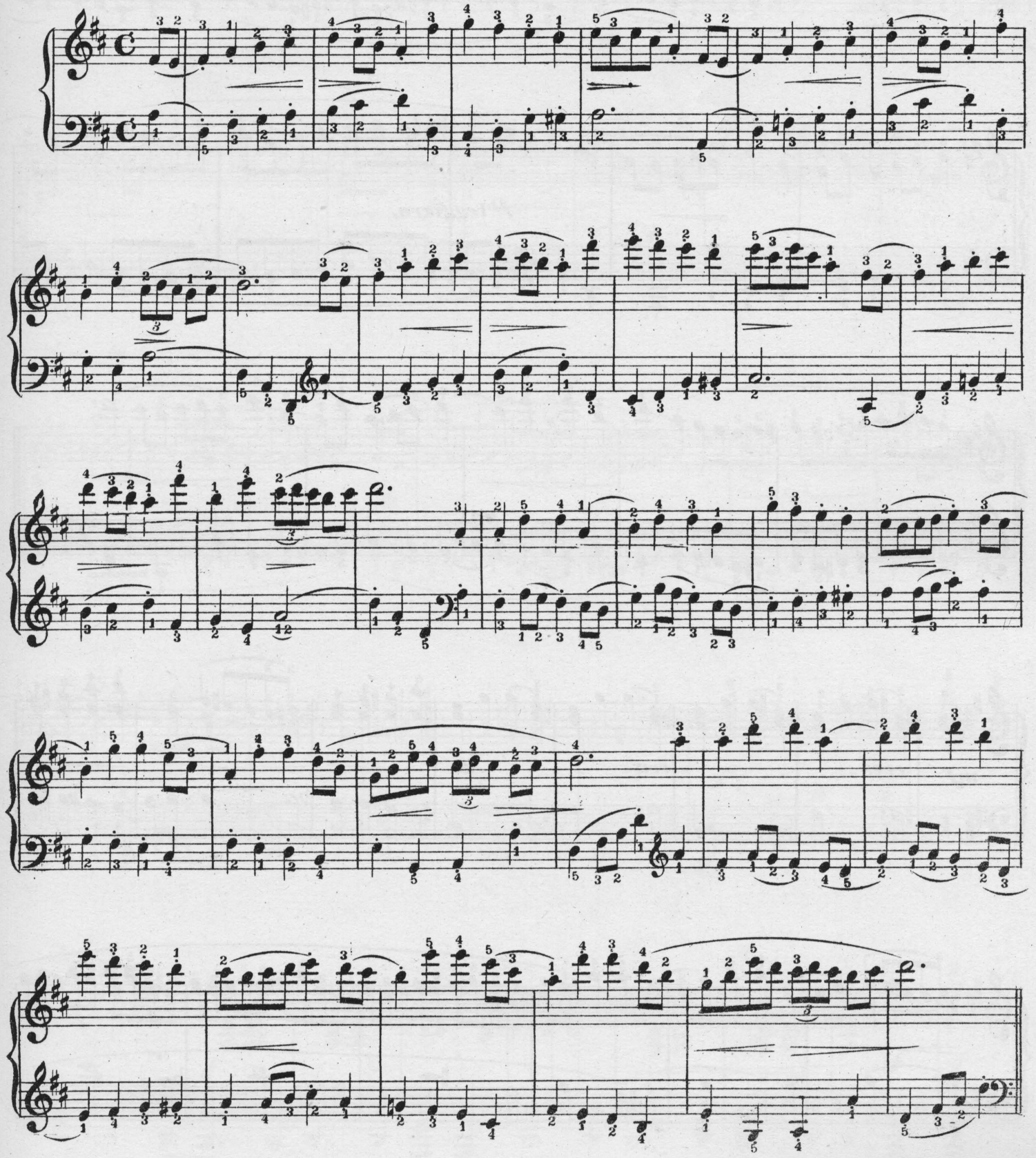
Ped. *Ped.* *Ped.*

RIGAUDON.

(Edition for the young pianist.)

Joachim Raff. Op 204.

Allegro ♩ = 110.



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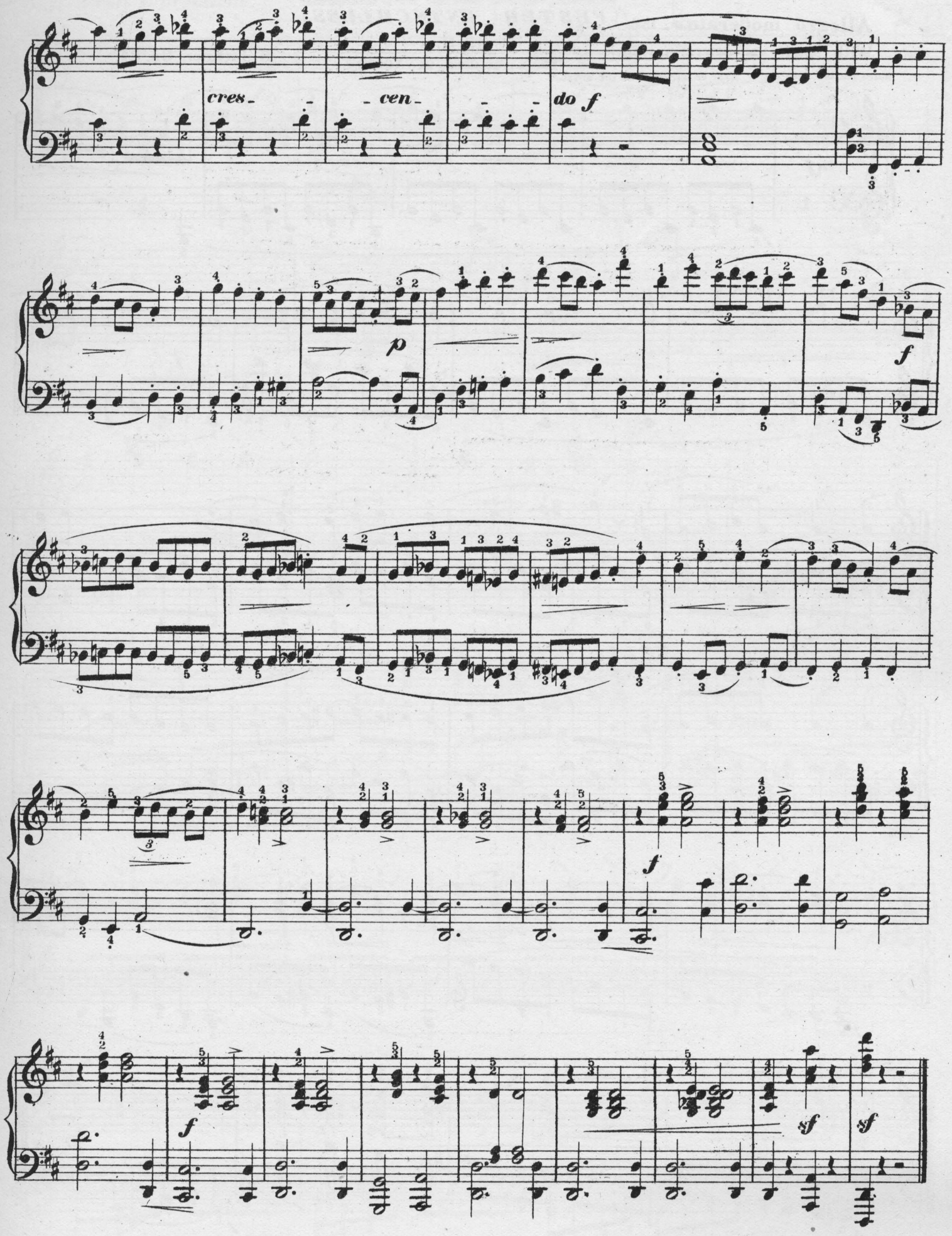
f

p leggiero.

mf *cres- - - - cen- - - - do*


cres - - cen - - do f
p
f
f
f
sf
sf

RESOLUTION.

(*FESTER ENTSCHLUSS.*)

Allegro moderato. ♩ = 152.

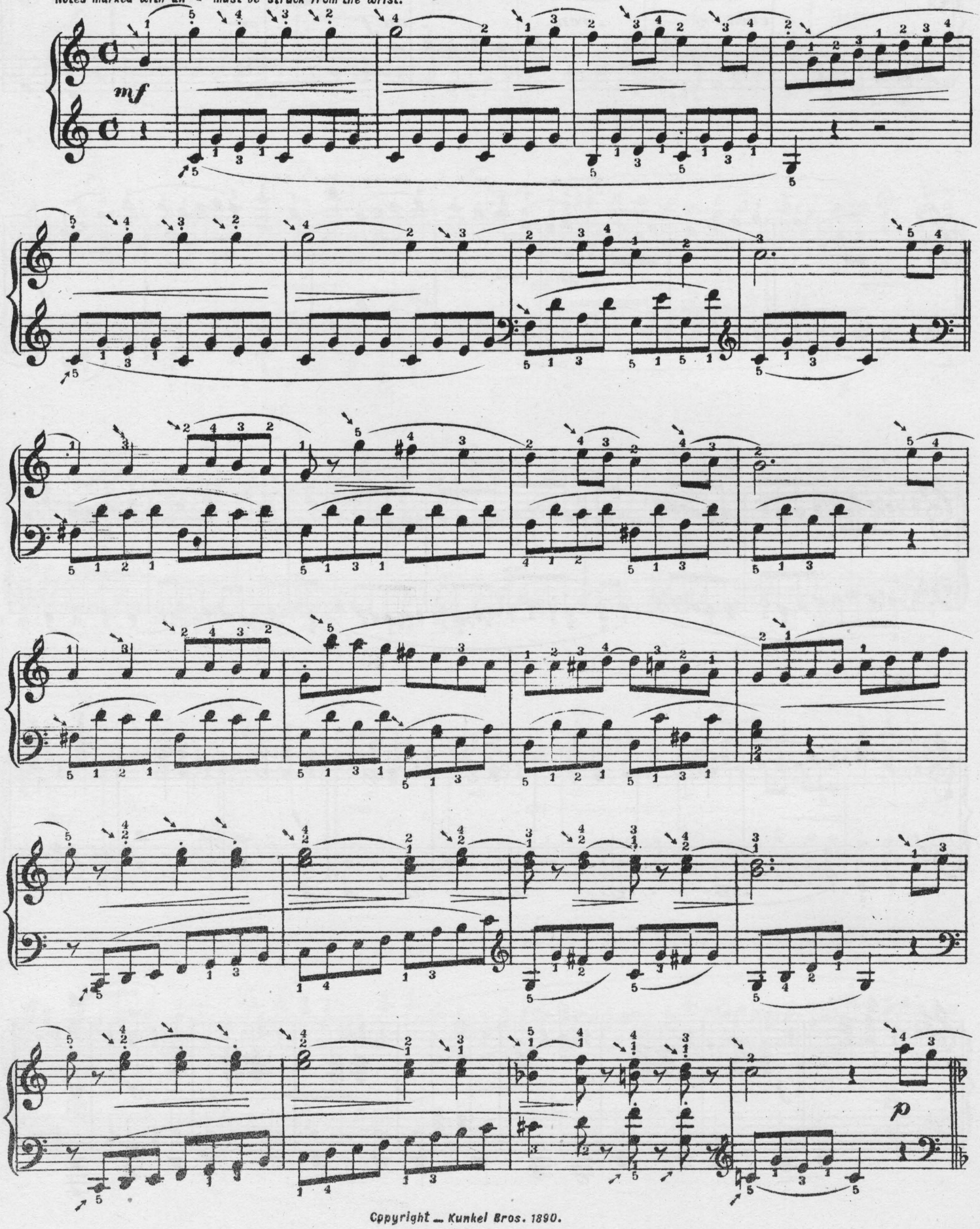
With spirit and determination.

Nº II.

From Pictures of Youth.

H. Lichner. Op. 84.

Notes marked with an ↘ must be struck from the wrist.



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con espressione.

mf

pp

ritard.

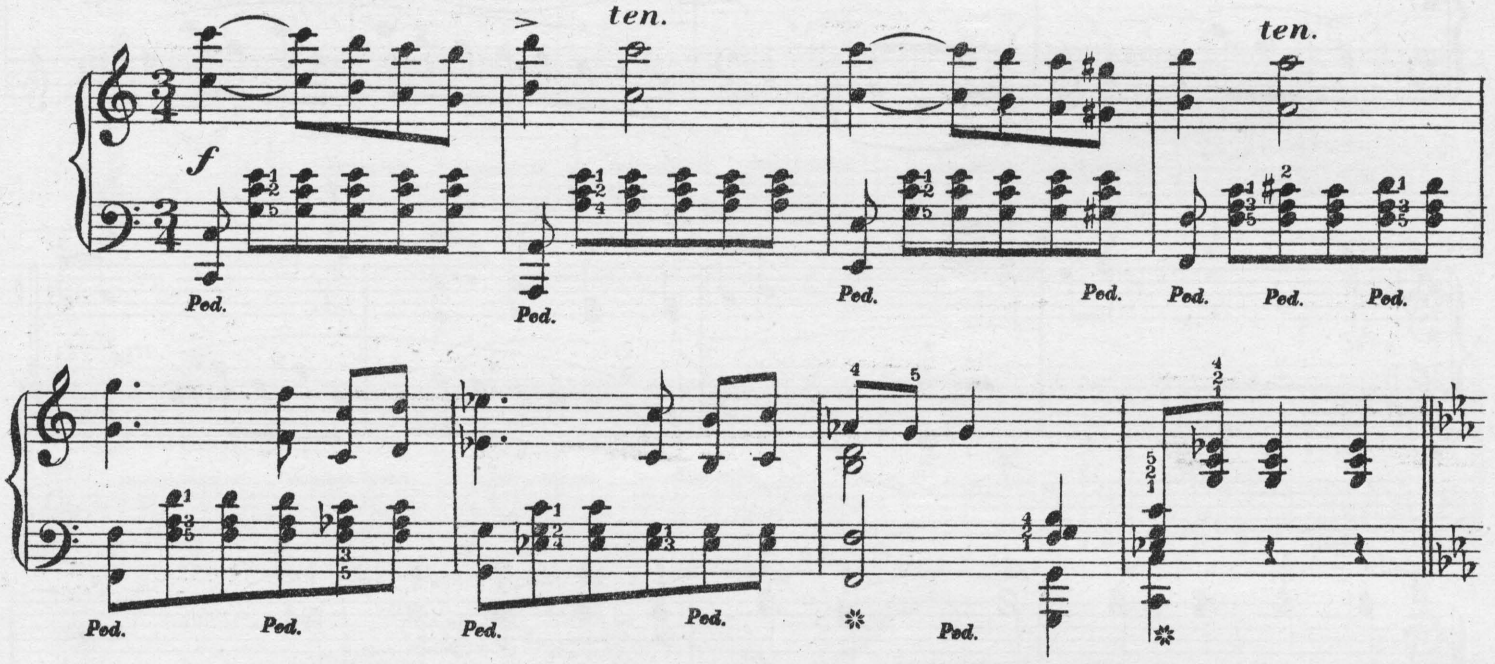
I CANNOT TELL YOU WHY.

(MÖCHTE DICH FRAGEN.)

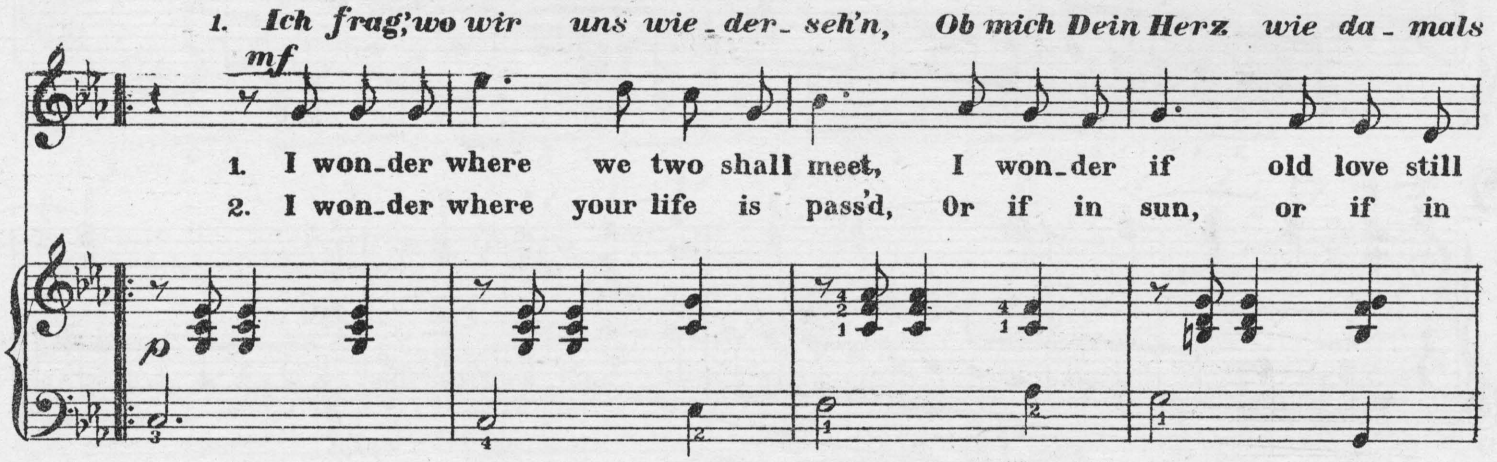
Translation by H.Hartmann.

Odoardo Barri.

Andante. ♩ = 88.

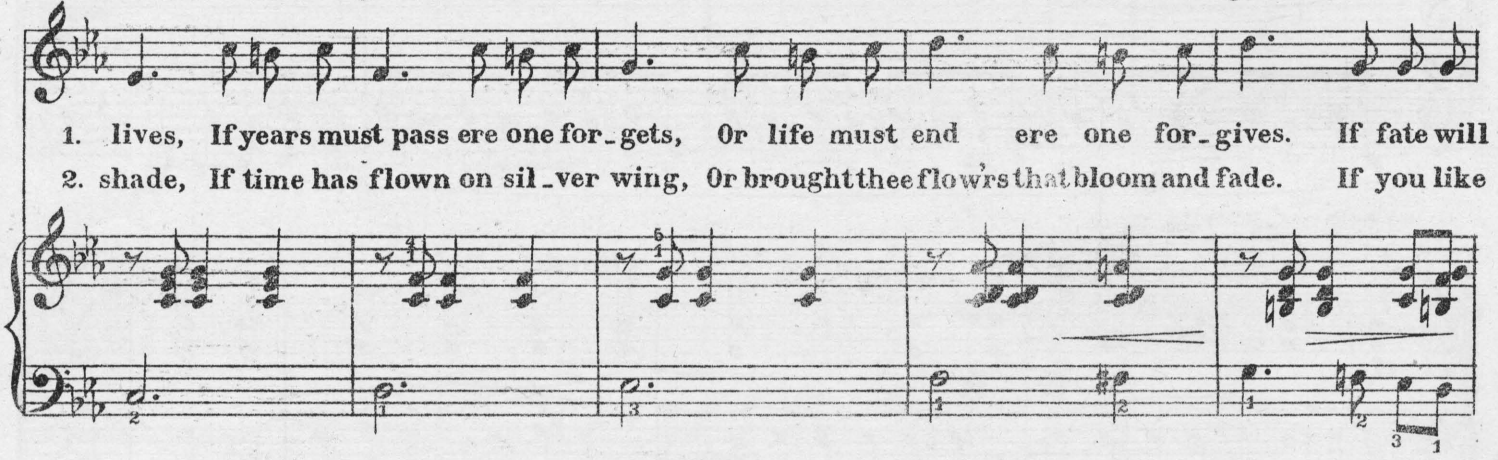


2. *Ich fra_ge wo Dein Sein sich spann, Im Sonnenglanz, im Schwarz der*
1. *Ich frag', wo wir uns wie_der_seh'n, Ob mich Dein Herz wie da_mals*



1. I won_der where we two shall meet, I won_der if old love still
2. I won_der where your life is pass'd, Or if in sun, or if in

2. *Nacht! Ob lieblich Dir die Zeit verrann, Nicht Ro_sen nur, auch Dornen bracht Ob auch dein*
1. *liebt! Eh' man vergisst die Zeit muss geh'n, Und erst im Tod man Schuld vergiebt! Ob das Ge_*



1. lives, If years must pass ere one for_gets, Or life must end ere one for_gives. If fate will
2. shade, If time has flown on sil_ver wing, Or brought thee flow'rs that bloom and fade. If you like

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2. *Herz noch Hoffnung nährt Im Glaub' dass Al- - les neu er-steh', Ver-gessend*
1. *schick den Fuss uns lenkt Bis dass die War- - te-zeit zu End! Wenn Glück die*

1. lead our foot-steps on Un-til the wait - ing hours be past; When truth shall
2. me, can still hope on, Be-liev-ing all shall live a-gain, For-get-ting

2. *was sich längst ver-jährt Da Weh ein Glück und Glück war Weh!*
1. *Zeit uns wie-der schenkt, Ein Her-ze sich zum an-dern wend!*

1. lend her gold-en light And heart shall beat for heart at last.
2. all the part-ed years When pain was bliss and bliss was pain.

f

Manch-mal manchmal möcht ich so Dich fra-gen. Schatz, wie uns die

Più mosso.

Some - times, some-times, some-times thus I won-der, Love I can-not

mf

Lieb', erwacht, Schatz, wie uns die Lieb', erwacht, Lässt sich nicht deuten leicht,

tell you why, Love I can-not tell you why; Once we lov'd long a-go,

p

Doch mich däucht es al - so: *Sie er - blü - het, Sie er - blü - het,*

That may be the rea - son, Love must wak - en, love must wak - en,

1.

leis und sacht' ja leis und sacht,

by and by, and by, and by.

2.

leis und sacht, und sacht, Sie erblühet leis und sacht.

wak - en by and by, Love must waken by and by.

f *ff*

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

EDOURD STRAUSS.

A correspondent of the New York *Herald* had an interview with the famous Edouard Strauss, and the following statements were made:

"I have heard that the most graceful *valseurs* the world over are found in America, and I hope I will find that this is so. Speaking from my present experience, however, the only place where the *valse* is danced in the perfection designed by my father, the first Johann Strauss, is at the Austrian court balls. Here we have the three-quarter time—which is graceful in the extreme—traditional with dancers and with players, but which one can not describe. It must be seen. Hardly a month passes that some dance-loving diplomat does not come to me and beg that I tell him the secret of our beautiful court measure, and I tell him and time the measure as well as I can, and they go away and introduce the step in England, in France or Italy, but always without success.

"Our beautiful court *valse*—as pleasant to the spectator as to the performer—is the result of traditions and the sympathetic collaborations of dancer and player, and it can not be duplicated elsewhere without the very concurrence of these same circumstances.

"My programme for my journey will be varied—popular and scientific—and several little things of my own I shall produce in America for the first time. I shall not feel like a stranger in a strange land, and I shall meet many Americans whom I have known here. I remember General Sherman with particular pleasure. He was introduced to me years ago by Count Andrassy.

"Yes," replied the *valse* king with a laugh, as I asked him about the truth of the current rumor, "my good father intended me for the church, and after leaving the gymnasium, I was initiated into the humanities.

"Then I saw that I wouldn't make a good priest, so I entered the Oriental Academy, and was drooning over Arabic, when suddenly the thought occurred to me that if I entered the consular service, I should have to leave Vienna and rarely return. So I made up my mind, and it was expressed in this wise. '*Nein, nein, nein.*' I would rather be a poor player in the Vandebona than Premier in Dahomey; and sometimes when I recall my narrow escape and remember how nearly I became Austrian Consul in Wady Halfa or Gondonoro, I feel like going down on my knees and kissing every paving stone in the Ringstrasse."

His record as composer and conductor stands full as high as that of his father and brothers, and the orchestra under his care has grown to be without a rival in the world for the interpretation of the lighter class of music. That the Strauss music is something more than good dance music has been acknowledged by the greatest musicians of modern times, such as Wagner and Brahms, who frequently expressed great admiration for these melodious and captivating compositions.

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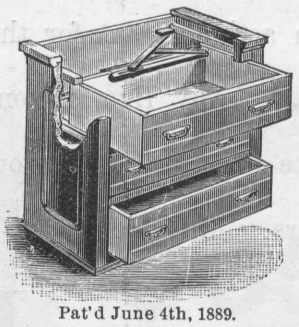

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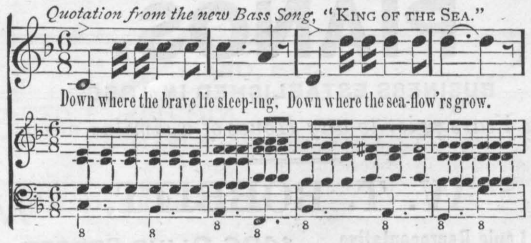

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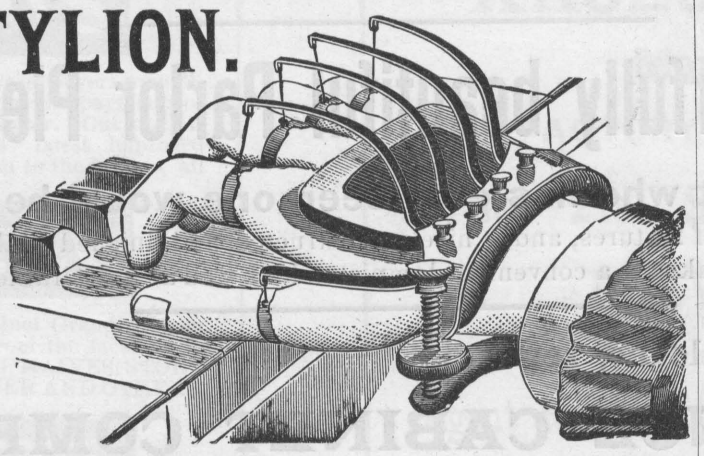

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